

THE ARCHITECTURAL REVIEW

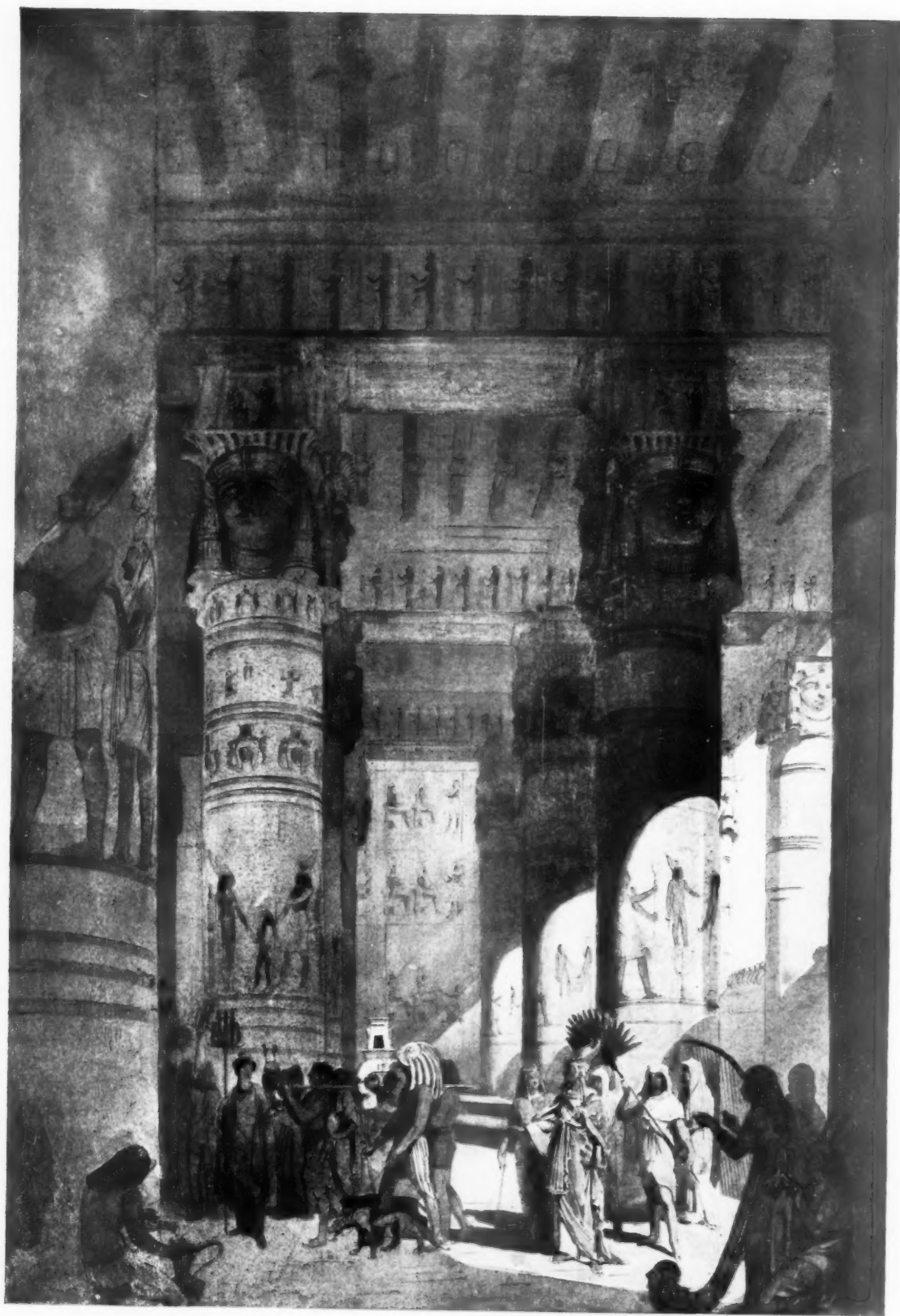
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THE CHURCH OF ST. FRANCIS, ASSISI
DRAWN BY C. D. CARUS-WILSON, A.R.I.B.A.



THE TEMPLE OF DENDERAH, EGYPT

From a water-colour drawing by A. C. Conrade

NOTES ON EGYPTIAN ARCHITECTURE

BY H. H. STATHAM, F.R.I.B.A.

WITH SOME DRAWINGS BY A. C. CONRADE



ALTHOUGH the great columned temples of Egypt are the earliest monuments known to us which can be dignified with the title of architecture, and although they are so far removed from us in point of time, in the chronology of Egypt they belong to a comparatively modern period. Egyptian history is divided into three great periods: the Ancient Empire, from about 5000 to 3000 B.C., and comprising the first ten dynasties; the Middle Empire, from about 3000 to 1700 B.C., comprising from the eleventh to the seventeenth dynasty; and the New Empire, from about 1700 to 340 B.C., going down to the thirtieth dynasty. After that Egypt came under the rule, first, of the Greeks, and then of the Romans, although this foreign rule made very little difference in the general character of Egyptian architecture.

Of what race were the original Egyptians is a point considerably disputed, and one which can never be positively settled now; but some of the earliest remains of rock-cut work lead to the conclusion that they were not a race indigenous to the valley of the Nile, but that they migrated there from some other land. Egypt is almost practically destitute of timber, yet there are many early rock-cut façades, of a rude description, which show unmistakable signs of being imitations of timber structures. We see carved on the face of the rock the representations of uprights and lintels manifestly of the proportions and appearance of timber-work. What is still more striking, we find over the openings, and as apparent beams of support to the roofs of rock-cut chambers, features which have exactly the appearance of roughly-rounded or squared boughs of trees. These forms could never have originated in a treeless country; they must

have been survivals of a construction which originated under different conditions, and in some districts where timber was the usual material of construction.

Coming to the built structures, there is the First Empire with a period of vast sepulchres—those pyramids which were for a long time the only Egyptian buildings familiar and famous to the European mind. Even the untravelled Shakespeare had heard of the pyramids, and connected them somehow with the Ptolemies. "Certainly," says Lepidus in *Antony and Cleopatra*, "I have heard the Ptolemies' pyramises (sic) are very goodly things; without contradiction, I have heard that"; the Ptolemies being in fact quite modern people compared with the builders of the



COLUMNS AT PHILAE

From a water-colour drawing by A. C. Conrade

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pyramids. There is a good deal more knowledge of Egypt now; but even in recent times it is probable that the average Englishman connected the idea of Egypt chiefly with pyramids. Yet the pyramids, which were the monumental tombs of the kings who built them, though wonderful structures in a sense, can hardly be called architecture.

It is strange, however, that with these expressionless mountains of masonry we come upon what is perhaps the most wonderful piece of sculpture in the world, the Sphinx, to which no precise date can be assigned, but which is at least as old as the great group of pyramids, and may even be older. This is perhaps the only instance in history in which the sculpture of a people has been in advance of its architecture; generally speaking, we find sculpture still in a rude state (as we see in the case of Romanesque buildings) after architecture has arrived at considerable development. With the Egyptians the reverse seems to have been the case. The execution of sculpture on a colossal scale, so as to preserve the due proportion and expression of the features, is a problem of immense practical difficulty; that it should have been achieved in the case of the Sphinx, the majestic expression of which can be recognised even in its present dilapidated condition, is a remarkable testimony to the genius of the early Egyptians; and if a people who could execute such a work had no architecture beyond pyramids, we may conclude that it was because they did not wish to have it, and not from any inability to produce great works of art in that form.

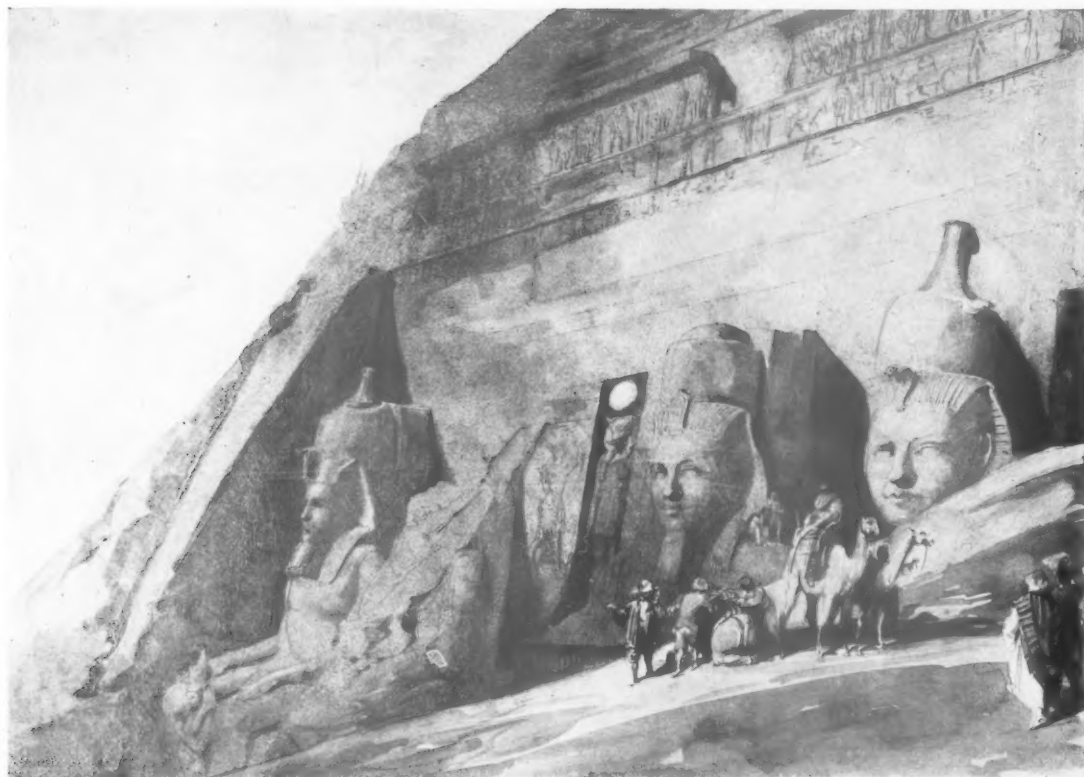
With the Middle Empire we come on a class of erection which

has something more of architectural quality, in the built tombs called *mastabas*. These, which are comparatively small erections, are oblong built tombs, almost always with the outer surface of the wall battered, with an entrance at one end, and in many cases with a recessed porch with a small colonnade of two or four columns in front of it. And in these we may perhaps see the germ of some of the later features of the great temples which really represent what we know as Egyptian architecture. To this Middle Empire period, mainly to the commencement of it, we must also refer such structures as the rock-cut tombs of Beni-Hasan, dating about



TEMPLE OF ABU SIMBEL, IPREAMBOUL

From a water-colour drawing by A. C. Conrade



ABU SIMBEL

From a water-colour drawing by A. C. Conrade

3000 B.C., familiar now to all readers of architectural history. The eight-sided or sixteen-sided columns, however, often spoken of as peculiar to Beni-Hasan, are only examples of a form which occurs very often in rock-cut designs in Egypt, and which was made use of again in some of the most remarkable structures of the New Empire, especially in the great temple of Queen Hatshepsut at Deir-el-Bahari, about 1500 B.C.

It was after the great event, about 1700 B.C., of the expulsion of the Shepherd Kings, who had kept Egypt under a hated dominion for five centuries (a lapse of time which is a mere fragment out of Egyptian history), that the New Empire took its rise and celebrated its glory in the temples of the great Theban age of architecture. It must be noted that the chronology of Egyptian architecture ascends the Nile, moving as it were upstream. The great pyramid erections are around the neighbourhood of Memphis; the great temples of Luxor and Karnak cluster about Thebes, several hundred miles farther up the Nile.

The main characteristics of the Egyptian temple are a façade formed of two vast pylons with sloping sides, connected by a lower portion in which is a great doorway crowned with the form of cornice which is the universal crowning member in Egyptian architecture, formed with a section in a

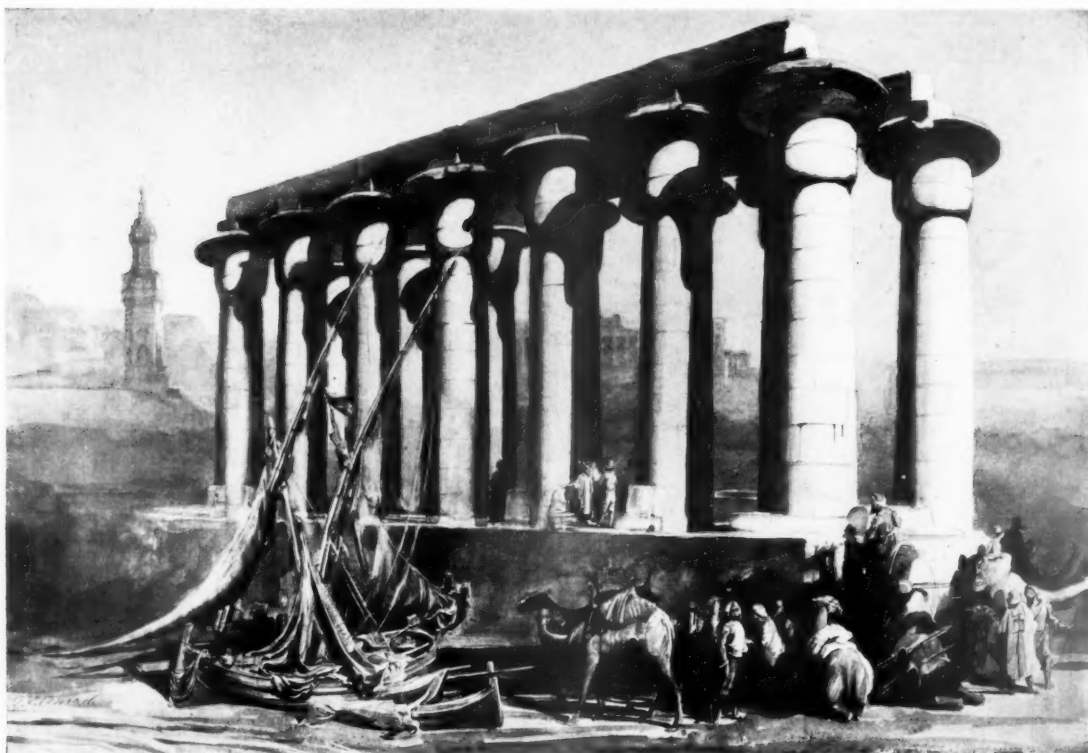
single finely profiled concave curve, the surface of which is generally decorated with a series of parallel striations. This is almost the only feature which can be called a moulding used in Egyptian architecture, and with one exception is the only good profile to be found in it. Entering through a doorway between the pylons we should probably find an open courtyard surrounded by a colonnade, from which we should enter the kind of hall which has been called the "Hypostyle" hall, from its being lighted above the lower range of columns; down the centre would be two parallel ranges of lofty columns, and on the side portions a closely packed forest of lower columns carrying a roof lower than the central one, the vertical space between the two roofs forming a clearstory with a range of windows consisting of great slabs of stone with a series of slits cut in them; from these the light would penetrate either way through the forest of columns. No grander scheme for producing impressive effect in an interior has ever been devised; unfortunately the effect has to be left to our imagination, as though much of the colonnade at Karnak is *in situ*, most of the immense roofing slabs are gone. From this hall we should penetrate into further smaller halls—in the case of Karnak we should reach another great open court, and thence a series of smaller chambers which

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apparently had no light from the exterior. The two points to be remarked in the plan are that the successive entrances are all axial and central, and that the size of the apartments continually diminishes as we penetrate farther into the building; not that the area of the building is much smaller at the inner end, but it is divided up into a number of small apartments. As far as plan is concerned it is essentially an architecture of anti-climax; we approach through great courts and galleries, to end in a dark cell. Such a plan is quite in keeping with the character of Egyptian religion, which seems to have been essentially that of mystery and of a grave and sombre fatalism. Externally, with

sloping jamb is a Pelasgic characteristic, and was no doubt employed for a practical reason, to lessen the bearing of the lintel.

The Egyptian column has two typical forms, one of which is shown in Mr. Conrade's view of part of the remains of the temple of Luxor. This is the form with the spreading capital, which is a very finely designed feature, and its outline forms what we call the only good profile in Egyptian architecture besides that of the concave cornice. The other form has the same thick shaft and the same plain base, looking like a rather flat cheese; the difference is in the form of the capital, which, instead of spreading, contracts



LUXOR

From a water-colour drawing by A. C. Conrade

the exception of the entrance pylons, the Egyptian temple is little more than a box of masonry with battered walls; the whole congeries of halls and cells is surrounded by a thick and blind enclosure wall. The prevalence of the battered wall, both in the temples and the *mastabas*, is probably due to an idea that it rendered the building more stable against earthquakes, not from any preference for sloping lines in themselves. There is a common idea that Egyptian doorways were built with sloping jambs, contracting towards the top, and not a few such doors have been made in modern buildings with the idea of giving them Egyptian character; but this is a mistake: the Egyptian doorway had vertical jambs. The

upwards from the curve at the necking, and is considerably smaller at the top than at the bottom. It is generally disproportionately long in proportion to the height of the column, forming often about one-third of the whole height, and an impartial criticism must admit that it is one of the ugliest forms of capital ever devised in architecture.

It has been very confidently asserted that these two forms of capital are based on the open flower and on the closed bud of the lotus, but this seems very doubtful. Some exceptional examples of capitals of the secondary form do appear to have a certain degree of naturalistic aspect; but the finer form of the spreading capital is found in very



A PHANTASY



DENDERAH

From water-colour drawings by A. C. Conrade

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COLOSSI, THEBES

From a water-colour drawing by A. C. Conrade

early rock-cut tombs, in a perfectly plain form, which does not look at all as if it were an imitation of anything in nature. The spreading capitals at Karnak and in many other examples are finely decorated with painted leafage which may have given the idea of their representing a form in natural vegetation; but if we saw them without this painted ornament they would hardly convey any such idea. The painted design, which is also often slightly incised, generally takes the form of a series of broad-pointed leaves round the base of the capital, with thin filaments rising from them, and spreading outward to the edge of the bell. The Greeks were undoubtedly indebted to this form of Egyptian capital for some of their detail; in fact, the capital of the building at Athens called the "Temple of the Winds"

may be described as an Egyptian capital translated into Greek. So far from the Egyptian capital having commenced in naturalism, it would rather seem, from such late examples as that shown in Mr. Conrade's drawing of some columns at Philae, that the imitation of natural leafage was an addition in the decadence of the style, perhaps influenced by the acanthus capitals of the Greeks and Romans. The derivation of the concave cornice from the turning over of the tops of the reeds supposed to have made the aboriginal hut seems to me still more improbable. The feature is completely architectonic in character, and exactly suited to a stone material; and it needs no suggestion of a crude naturalistic origin to explain it.

Unlike the far more aesthetically refined Greeks, the Egyptians seem to have had no sense of the value of ornament as emphasising certain portions of a building. The whole surfaces of walls and columns in the interiors were covered with painted ornament, all of which had a symbolical or historic meaning; in fact, the building was a written book. This crowding on of ornament everywhere, without reserve or choice of position, gives a certain barbaric element to the

architecture; it is, in fact, rather like the art of savages, who will carve the blade and handle of a paddle alike all over with ornament, regardless of any reference to the practical use of the implement.

Egyptian architecture was also essentially an architecture of despotism. We see this embodied in the first instance in the pyramids, which could only have been carried out in a country where thousands of people could be compelled to work at the will of a supreme authority. The labourers were fed—that was necessary; but they were not paid. Neither time nor labour counted for anything in building work. The construction of Karnak went on for centuries. People were born, lived their natural term of life, and died; the temple was in progress when they were born, and they died and left it in progress. It must have seemed like a

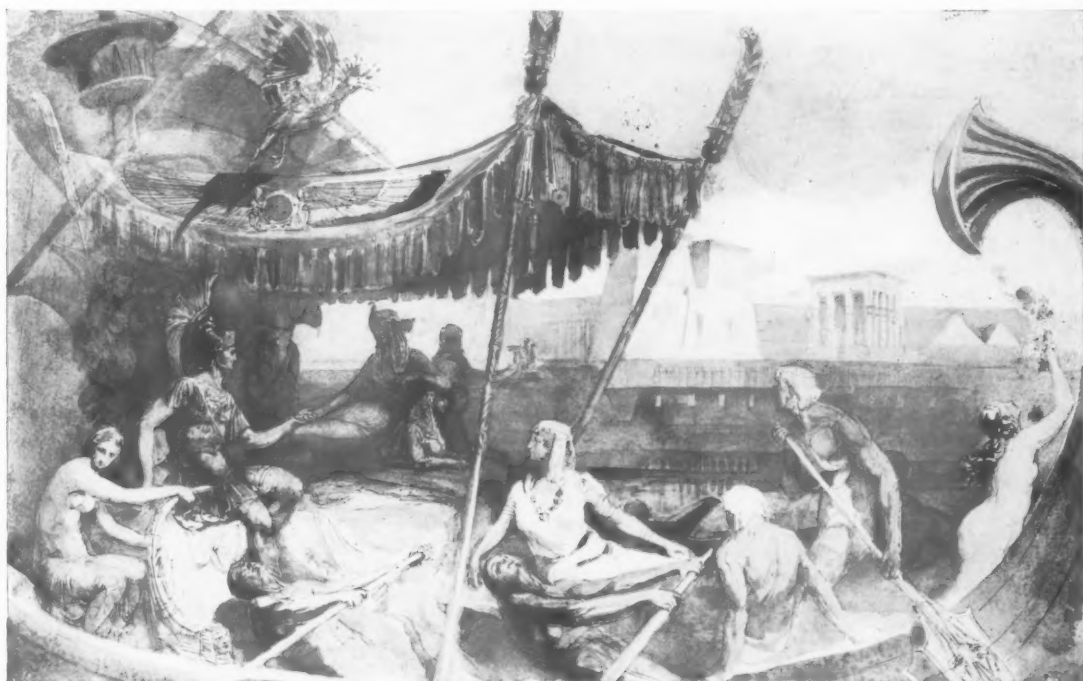
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kind of eternity to them; and indeed, if ever an architecture might be said to be built for eternity, Egyptian architecture could make that claim. This contempt for considerations of time and human labour is seen again in the colossal statues, such as those at Abu Simbel, cut out of the rock at vast expenditure of work, merely to leave portraits of reigning monarchs; and in the two colossal statues in the neighbourhood of Thebes, of which Mr. Conrade has made an illustration in which the crocodiles seem to be added on the same principle as the sheep in the Vicar of Wakefield's family portrait—"as many as could be put in for the money."

The temple at Denderah, of which two illustrations are here given, represents what may be called, comparatively speaking, the modern Egyptian work. It was commenced in the Ptolemaic period, but its completion extended into the time of the Roman dominion, at and after 30 B.C. The general character of the ancient Egyptian architecture is quite maintained here: we can see that it belongs to the same school of architecture as the buildings fifteen centuries before it; but there are some differences in detail. The most important of these is the introduction of the screen wall between the columns of the portico, which in reality rises to about half the height of the columns, but so much of the front is buried in sand that this does not appear in the drawing. The other difference is in the human-headed capitals, which are

different from anything in the more ancient Egyptian work. In the range of columns from one of the temples at Philae, probably of later date than Denderah, we see, as before remarked, the more ornate and naturalistic treatment of the capitals; the top of the screen between the columns is shown, as at Denderah; and on the left of the picture, in the distance, are seen some of the second order of capitals before alluded to—those which diminish from the base. And in the view of Denderah, as another example of the persistence of the Egyptian style, we see still the same concave cornice with the striations on it, lasting unchanged through all the centuries from the time of its first introduction as far as we know in the temples around Thebes in 1700 B.C.

Mr. Conrade's imaginative sketches explain themselves; they both seem to be connected with visions of Cleopatra, and that of her barge may remind the reader of the glowing description by Shakespeare, which is taken, in fact, almost word for word from North's translation of Plutarch, Shakespeare having done little more than put North's prose into metre. In the other, "A Phantasy," if the columns are intended, as they rather appear to be, as part of a rock-cut cave, they are not probable; no rock-cut columns of that elaborated form are known. Perhaps we may conclude them, however, to be part of an erected scene or partition for the reception of the Queen, and in that case they would be quite justifiable.



CLEOPATRA'S BARGE

From a water-colour drawing by A. C. Conrade

NEW LIGHT ON OLD SUBJECTS III—HERTFORD AND HAVERING

BY ALFRED W. CLAPHAM



THE two palaces which are the subject of the present article differ from most of those in the neighbourhood of London in being of very early origin, their history in each case stretching back to Saxon times. They differ also from each other, one, Hertford Castle, being a fortress of no mean strength, and the other, Havering Bower, a country retreat entirely without means of defence; while together they present examples of early domestic planning on a large scale such as are, perhaps, available in no other quarter.

The Castle of Hertford was one of a ring of strongholds, of early Norman date, forming an advanced and outer line of defence to the capital. This series began at Windsor and passed via Berkhamstead, Hertford, Stortford, and Ongar to Rayleigh, and in most instances, save for massive earthworks, has left comparatively little trace of its existence.

The remains at Hertford consist at present of the red brick Tudor gatehouse, the ruins of a small tower, and a long line of curtain wall, enclosing broad lawns and gardens, by the side of the River Lea. Hitherto there has been no available information with regard to the internal arrangements of the castle, but amongst the State Papers of Edward VI is preserved a large scale plan of an important and extensive building arranged for the accommodation of the courts of law. During Tudor and later times the courts were housed at Westminster Palace, and consequently the plan was assumed to represent some portion of that building. I have been able to identify it, however, as a part of the palace of Hertford Castle, to which the courts were temporarily removed in 1582, and again in 1592, owing to the prevalence of the Plague in London.

The plan, unfortunately mutilated, is the work of H. Hawthorne, who was also employed upon the alterations to Windsor in the early part of Elizabeth's reign.

Hertford Castle in its early days was evidently

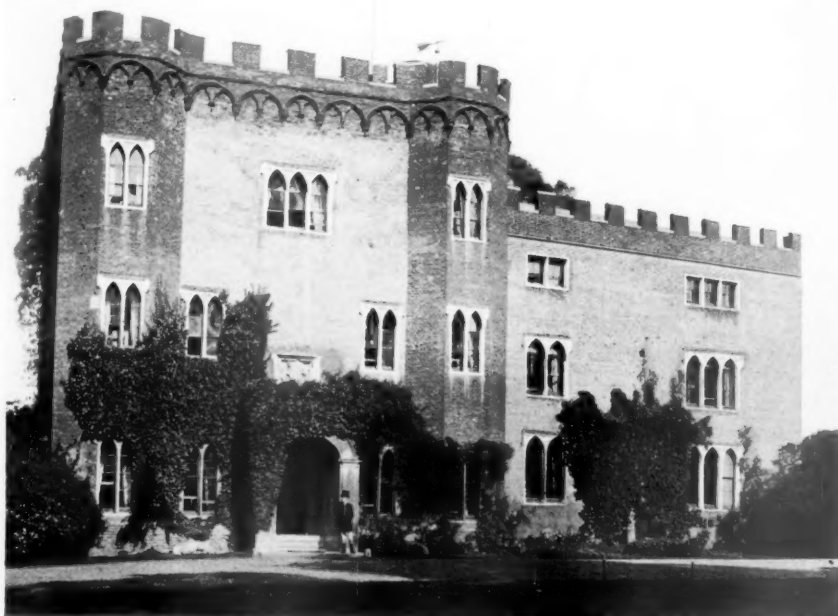
a place of considerable strength and importance, for when besieged in 1216 by the forces of Louis of France it held out for twenty-four days, while the neighbouring castle of Berkhamstead (the elaborate earthworks of which remain) was reduced by the same army in a fortnight.

Hertford was the occasional residence of the later Plantagenet and Tudor kings, and was successively held in dower by the consorts of the three Lancastrian sovereigns. Later it was found to be a convenient residence for the children of Henry VIII—Edward, Mary, and Elizabeth having all resided there at various times during their father's life.

Five documents in the nature of surveys of the castle exist at the Record Office, dated respectively 1327, 1523, 1559, 1589 and 1610. The first of these is the most interesting. The castle then consisted of a great inner ward surrounded by a double moat with a circular shell keep at the north-east angle, and a massive curtain wall. The narrow space between the inner and outer moats was defended by a wooden palisade, and at the western end broadened out into a large outer ward.

Henry VIII's survey describes "a fair river running along by the north side of the said castle and arear a very little garden ground, but there is a fair courtyard and large, which is almost finished round about with fair houses."

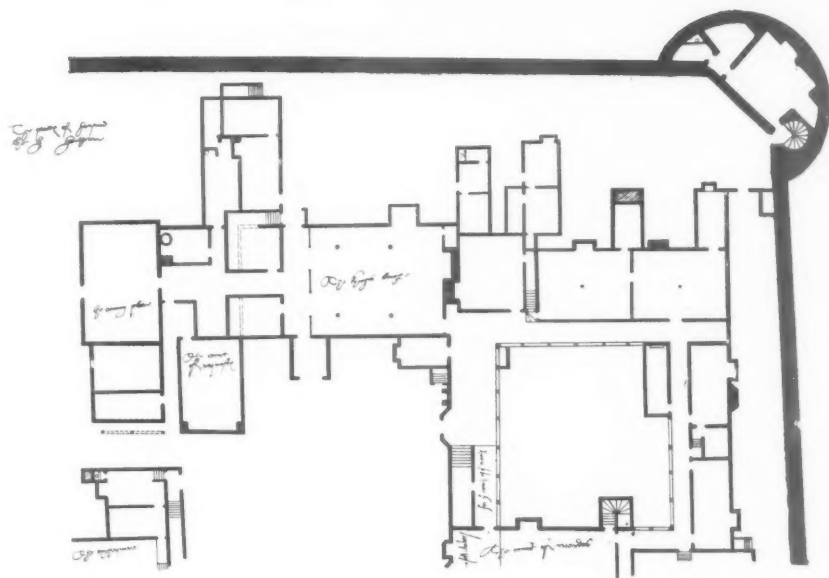
By 1610 most of the buildings had been destroyed, and mention is only made of "one fair gatehouse of brick, one tower of brick, and the old walls of the said castle."



THE GATEHOUSE, HERTFORD CASTLE

Photo: H. Newton

HERTFORD AND HAVERING



HERTFORD CASTLE: PORTION OF GROUND-FLOOR PLAN

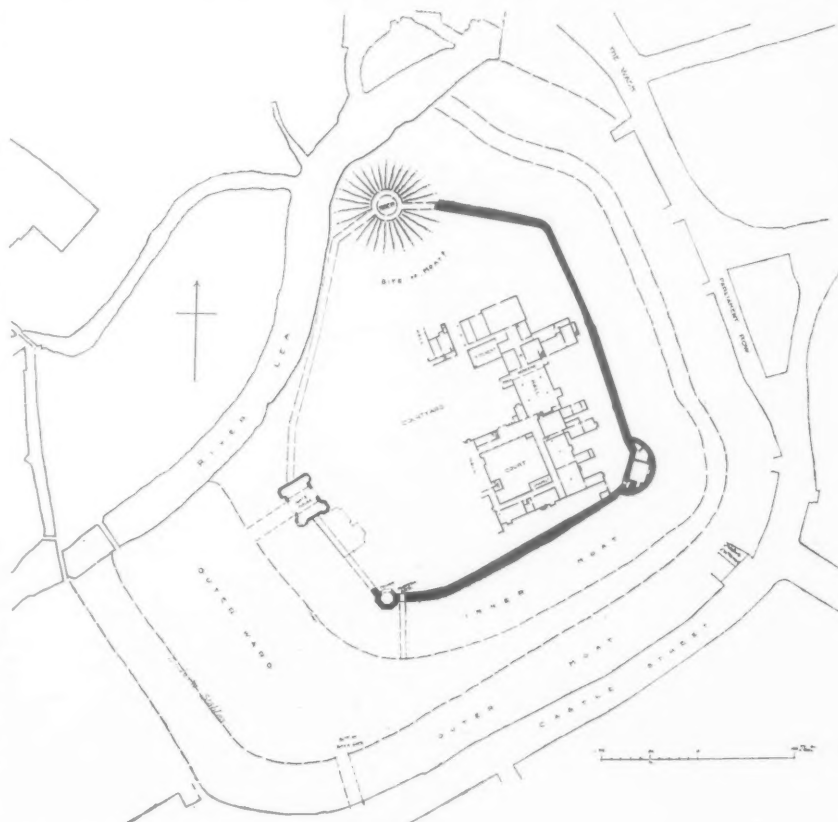
This represents fairly accurately the present condition of the castle. The brick gatehouse, though somewhat altered, is still entire, the outer archway being obscured by a modern porch, while the inner one is converted into a window. Above the former is a sunk panel with the royal arms of the Tudors surmounted by a crown. The "tower of brick" is the great angle bastion shown on the plan. It formed the segment of a circle externally about 60 ft. in diameter, the chord of which is a brick wall which is the only portion of the structure now standing. On the outer face at the southern end are the remains of the circular stair, including a ramped portion of the brick handrail sunk in the wall.

The most noticeable feature of the plan is the extreme thinness of the walls. This can hardly be ascribed to faulty draughtsmanship, as the curtain and bastion walls, together with the fire-place backs, are all shown of reasonable thickness. One is bound to conclude that the whole structure was timber-framed on

dwarf walls, the remains of which have from time to time come to light under the present lawn. This would largely account for the continual state of disrepair in which the buildings are found on every occasion on which there is evidence of their condition.

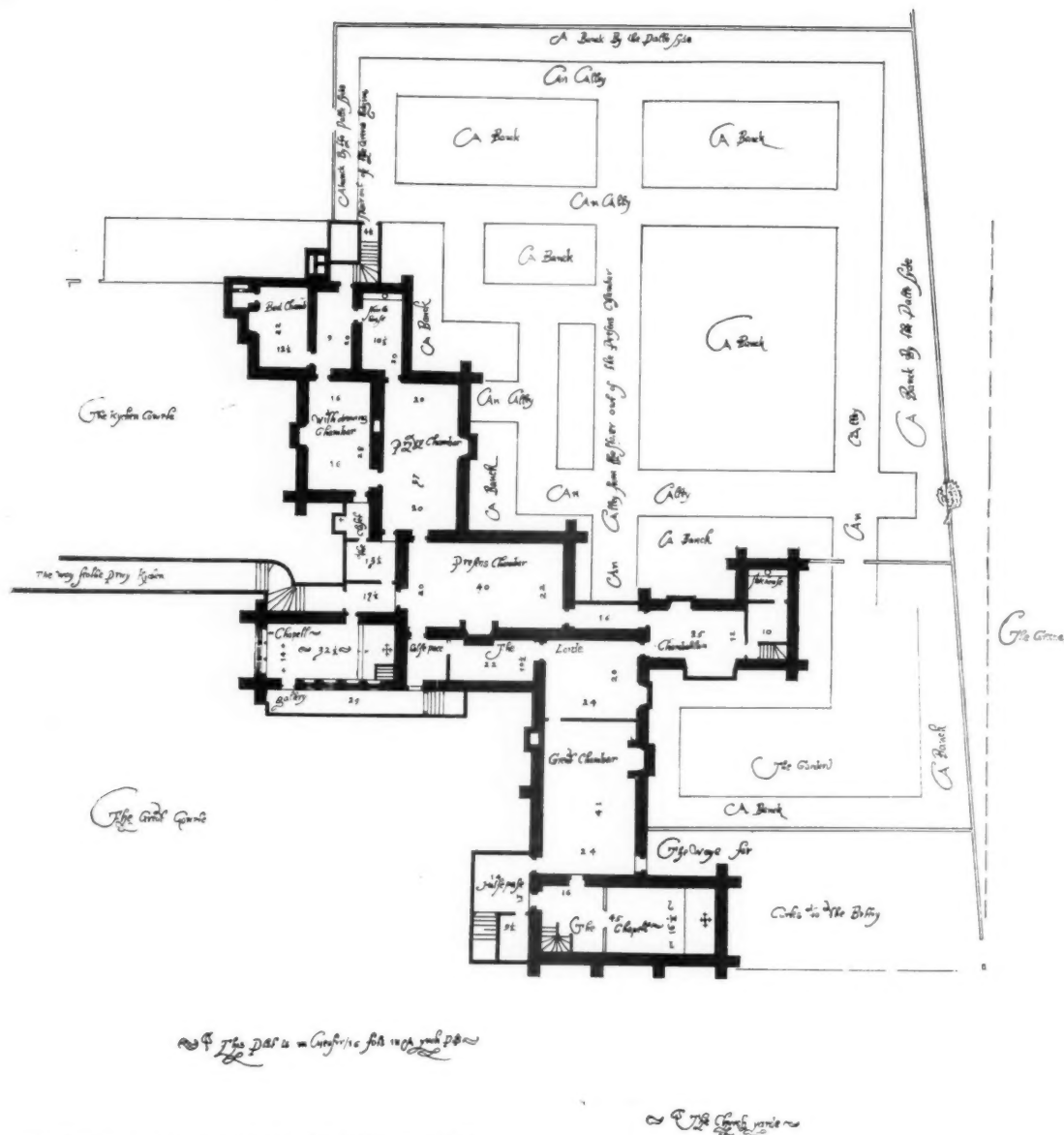
On the east side of the great courtyard, opposite the gatehouse, stood the hall, a comparatively small building of very early type. The aisled hall is now to be found only in comparatively few instances (as at Oakham and Winchester Castle) and is almost certainly a survival of the Saxon type of wooden

structure whose form has been preserved in use almost to our own times in the great timber barns, of which there are numerous examples. The contemporary Norman type is preserved at Richmond, Wolvesley, and Christchurch, and in a number of monastic frater-houses, and was a plain rectangular structure of quite a different character.



HERTFORD: GENERAL PLAN OF FORTIFICATIONS

HERTFORD AND HAVERING



HAVERING: FIRST-FLOOR PLAN OF MAIN BUILDING
(Hatfield Papers)

The hall at Hertford was only three bays long, with screens and two porches at the northern and a square oriel at the southern end. One large fire-place appears at the back of the dais, and a small lantern in the centre of the roof is shown on Speed's bird's-eye view of the town (probably taken just before its destruction, 1610).

The lesser court on the south side was probably of early Tudor date, and evidently had galleries on the first floor with projecting bays, an arrangement similar to that of the second quadrangle of Queens' College, Cambridge. At the south-eastern angle was a small building projecting into the court and evidently a chapel or oratory.

The arrangement of the kitchen and offices at the north end of the great hall is by no means

clear. The only apartment with a fireplace of sufficient dimensions for the kitchen is that marked "Court of Requests," but the lack of direct communication with the hall itself renders this identification doubtful. In spite of its lack of completeness and the difficulty surrounding it, the plan is of considerable interest both on account of its early form and the importance of the building which it delineates.

The Manor, Palace, or Bower of Havering was, like Hertford, of Saxon origin, but its early history is of far greater interest. It was undoubtedly a retreat of King Edward the Confessor, and some of the best-known legends of the Saxon saint are connected with the Bower House. You may read in Caxton's "Golden Legend" of how St. John the

HERTFORD AND HAVERING

Divine appeared in the form of a beggar at the consecration of his chapel here, and of how he received the celebrated ring as alms from the king. It was here, again, at the prayer of the Confessor the night-ingles were banished without the pales of the park, lest they should interrupt the royal devotions.

In later times it was a favourite hunting seat for the forest of Hainault, and a long line of Chief Foresters of Essex—Mountfitchets, de Clares, and de Veres—held the office of keeper of the park of Havering.

The place is also closely connected with the history of Richard II's treacherous seizure of his uncle Gloucester at Pleshy. It was from Havering he set out to decoy the doomed man from the midst of his family to hurry him to Calais and his death.

During Tudor times the palace, with the neighbouring house of Pyrgo, fell gradually into disuse and disrepair, and a visit of Charles I in 1637 is the last recorded occasion on which Havering received a royal guest. In the time of the Commonwealth, some twelve years later, we find it described as "being a confused heape of old, ruinous and decayed buildings" of value only as materials. Since that time the destruction has gone on till now no fragment of the old building survives.

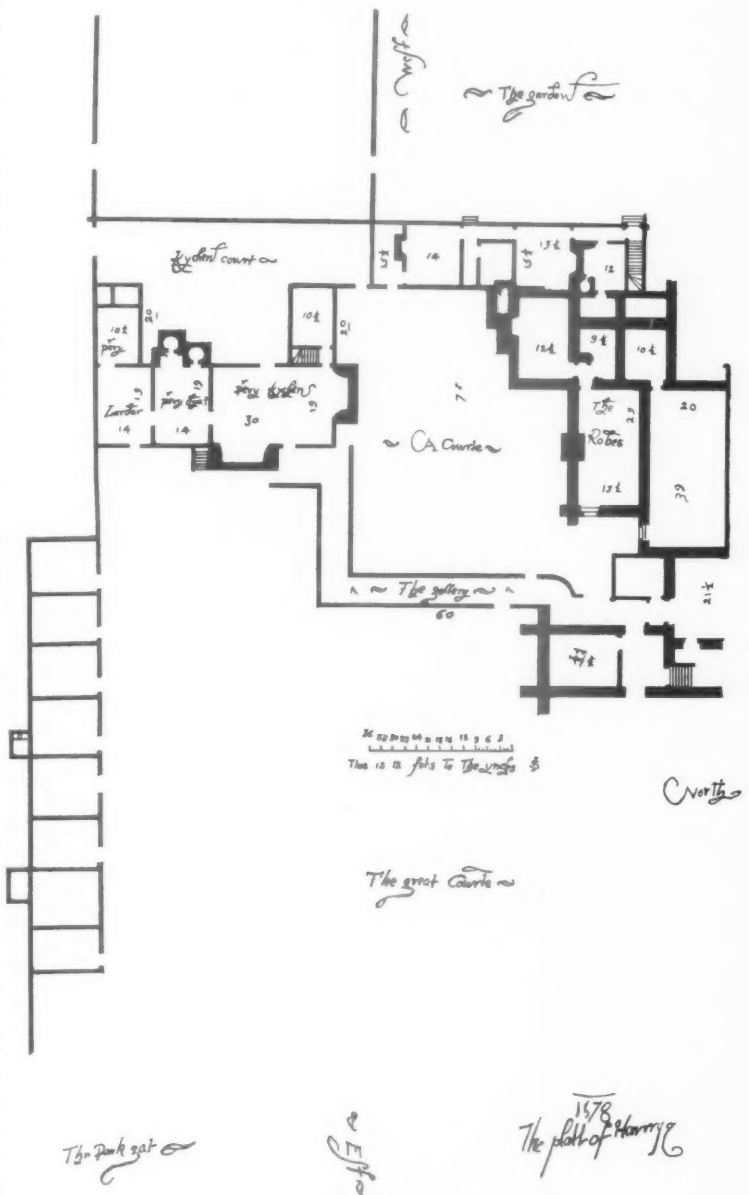
The situation of Havering Palace is amongst the most beautiful round London. Some three miles north of Romford, it once crowned a rounded hill about 300 ft. high commanding an extensive view, and was surrounded by a park of 1,311 acres, many of the noble trees of which yet line the lanes and hedgerows of the country-side. The quiet village, with its broad green and ancient stocks, has the unusual merit of being not only entirely unspoiled but almost untouched by the modern builder. The royal demesnes of the Bower and Pyrgo are still represented by the great parks and seats which hem the village in on every side.

The plan of the ancient palace is preserved in its entirety in two drawings here reproduced—one showing the kitchen court and offices and published as long ago as 1814 in Ogborne's "History of Essex," and the second, from the Cecil MSS., now printed for the first time, showing the main block of the palace buildings. The old royal manor-house was chiefly

remarkable for its extreme irregularity, and it would be difficult to find an alphabetical designation, after the approved fashion, to suit the vagaries of its form.

It is obviously a building of many dates and the subject of many additions and alterations. The windows of the smaller or private chapel with the bold buttresses appear to be indicative of a 13th-century building, while the wooden galleries and stairs are no doubt of Tudor date.

Most of the buildings shown are on the first-floor level. "The Presence Chamber" (40 ft. by 22 ft.) may be taken to represent the original hall with the screens at the west end. Running south



HAVERING: GROUND-FLOOR PLAN OF KITCHEN COURT
(Lansdowne Papers)

HERTFORD AND HAVERING

from the dais end is "The Great Chamber," a large apartment (originally 61 ft. by 24 ft.) communicating on the south with the Great Chapel (45 ft. by 16½ ft.) used by the parish and dedicated, in reference to King Edward's adventure, to St. John the Evangelist.

This building was claimed by the tenants, at the time of the Commonwealth, as the parish church on the grounds that they had used it time out of mind and, furthermore, that there was another chapel within the palace. They apparently gained their point, and the old edifice remained in part until the erection of the present building.

The plan shows a rectangular structure of three bays, the western one being occupied by the Royal Pew approached by a wooden staircase.

A view of this building, much altered, is given in Ogborne's "Essex," from which it appears to have been of fifteenth-century date and to have retained the timber annexe at the western end shown upon the plan.

The modern church which has now replaced it contains a square twelfth-century font and some leger-stones said to have come from the chapel of Pyrgo Palace long ago destroyed. It stands approximately on the site of its predecessor, and is consequently of value in determining the precise site of the palace buildings, which extended to the north-west, the Privy Garden adjoining Havering Green upon the west.

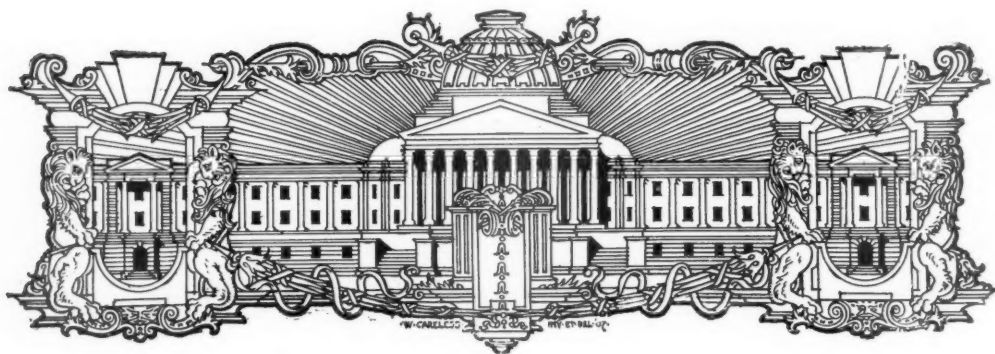
The Second or Private Chapel adjoins the

south-west corner of the hall, and is shown in considerable detail. It was lit by four or five windows in the south wall and a trio of lancets with detached shafts at the west end, the whole building being only 32½ ft. by 14 ft.

The large block of buildings lying to the north of the Great Hall formed the private apartments of the sovereign and are called "the Queen's Lodging." They consist of a privy chamber, withdrawing chamber, bedchamber, closet, and two other apartments, with a private stair leading to the garden.

To the west of this range lay the courts and offices shown upon the second plan. (The original is said to be in the Lansdowne MSS. in the British Museum.) They include the privy kitchen and larder with a small court adjoining, with a long range of timber lodgings stretching southwards, and also indicate some of the ground-floor apartments of the main block. The whole group forms an example of a large domestic plan of distinctively early type, uninfluenced by any considerations of military defence, and can only be paralleled by the buildings of old Westminster Palace.

The two plans are by the same hand, although the scales differ, for both are signed J. S., presumably standing for John Symonds, the well-known Elizabethan draughtsman, and the second is furthermore named and dated 1578 in Lord Burghley's hand.



THE SURREY COTTAGE



SURREY is justly celebrated for the beauty and profusion of its domestic architecture. Cottages and farm-houses of homely yet dignified character abound throughout the county. They are, in the main, the work of unknown craftsmen rather than of prominent individuals. The builders of these past generations invariably employed purely local materials; and in this way there developed a strong vernacular tradition in

The coalfields of the North, usurping the iron industries at an early period of their development, considerably affected the prosperity of the county, but left us many relics of the building crafts which otherwise might probably have been destroyed.

Economy and utility are the dominating characteristics of these Surrey cottages, and therein lies the secret of their alluring charm. It is perfectly true that some of them are not beautiful, nor even well built; but time has imparted a softening tone that, with the random growth of nature,



COTTAGES AT WITLEY

building, untrammelled by extraneous or disturbing influences. The scenery of the county is, in many respects, remarkable for variety of interest; but economic development, in addition to natural charm, has had considerable effect upon the beautiful character of the domestic buildings. In the sixteenth and seventeenth centuries Surrey and Sussex were the centre of the iron trade, which, flourishing with other industries of Tudor times, resulted in the creation of many villages, and the consequent stimulus to building activity.

alleviates, and renders even delightfully attractive, their imperfections. Excellence of proportion accounts in no small measure for that instinctive sense of pleasure which these cottages instil, and the effect would be totally ruined if it were attempted to reproduce them upon a larger scale. An eminent architect once wrote: "It is wilfully curtailing our powers of design, and altogether too easy, just to take the cottage form and blow it out bigger, like a bladder, for a bigger house." He might reasonably have added that so illogical

THE SURREY COTTAGE



COTTAGES NEAR COMPTON



COTTAGE AT COMPTON

THE SURREY COTTAGE

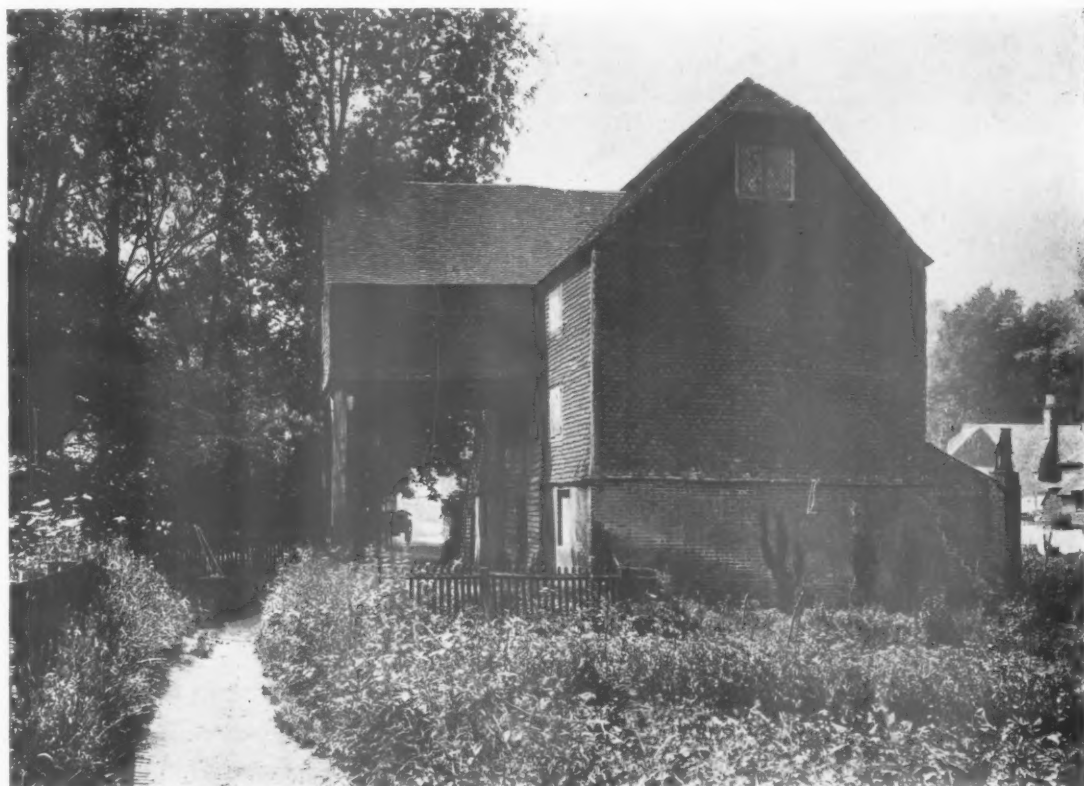
a proceeding must inevitably result in the destruction of the essence of design—proportion. It is satisfactory to observe in a great deal of our modern domestic work, however, the invigorating influence which the beautiful old work has quite legitimately exercised.

Surrey is singularly happy in the charm of its brickwork and its half-timber construction, as may be judged by the accompanying illustrations. The cottages at Witley, which are among some of the best known in Surrey, display many of the picturesque characteristics of the native style—

building itself might well have sprung from the fertile soil.

The Mill at Shalford is noteworthy for its liberal use of vertical tiling. The hipped-gable is a feature frequently encountered in buildings of this class, and it is mainly distinctive of the older work in the county.

Brickwork in Surrey was at first used exclusively for chimneys, but it gradually supplanted plaster and wattle for the more important function of filling the space between the timbers of framed houses, and by the time of Charles I brick was



THE MILL, SHALFORD

mellow brickwork and typical casement windows thrust high up in the weather tiling beneath the eaves. The photograph of the cottages near Compton shows the sturdy half-timber work admirably blended with brick; and the low garden wall, with its enclosed semi-circular tiles, forms a delightful variant from the usual unbroken length of brickwork.

The other illustration of a cottage at Compton could hardly be excelled for picturesqueness. Nature, with a lavish luxuriance, has clothed this little house with a garment of foliage; and so wonderfully natural is the semblance, that the

the customary building material. Thatch, as a roof covering, is rapidly becoming extinct. Roofs of stone slates are still to be found throughout the county, but it is improbable that many examples exist as originally laid. The tiled roofs and walls now so characteristic of the domestic architecture of Surrey are seldom original. Only in the later erections is work of this character contemporaneous with the building. From the fifteenth to the seventeenth century, roofs of wooden shingles or thatch were largely displaced by tiles, but it was only when tiles became more abundant that they were generally adopted.

MR. LEVER'S COLLECTION OF FURNITURE—II



WE give this month some further illustrations of Mr. W. H. Lever's unique collection of furniture at Hampstead.

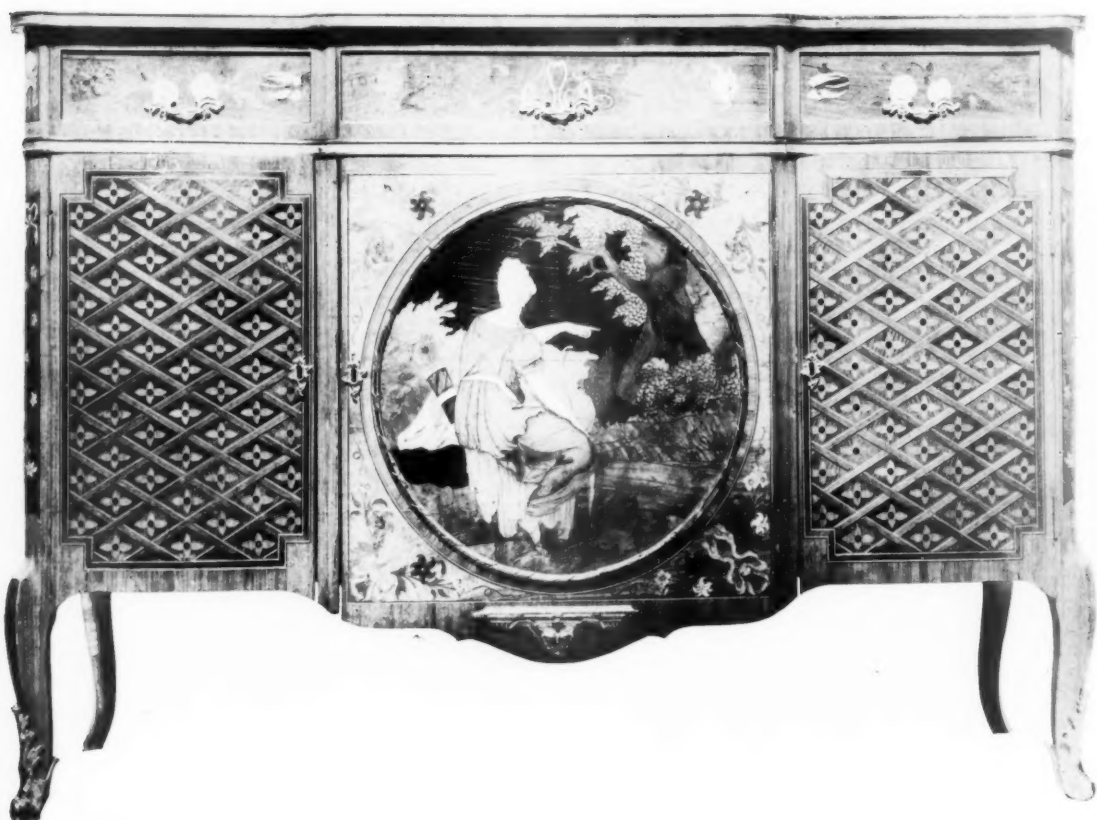
The decorated commode illustrated on this page is a design based on French models, and may be ascribed to the period of about 1765. It is inlaid with parquetry, and is delicately adorned with floral and marquetry decoration. The mountings are of ormolu.

The satinwood commode shown on the next page is in the Adam style of the late eighteenth century. The commode, which is a semi-ellipse on plan, is decorated with inlaid bands, oval panels, painted with symbolic figure-subjects, being effectively introduced. The other inlaid commode on the same page is in the Sheraton style, and also of the late eighteenth century. It is veneered, and is inlaid with woods of various colours. The panel and swags of flowers are painted.

On page 200 is illustrated a satinwood commode, in the Sheraton style of the late eighteenth century, having oval panels painted with figure-subjects. On plan it is segmental.

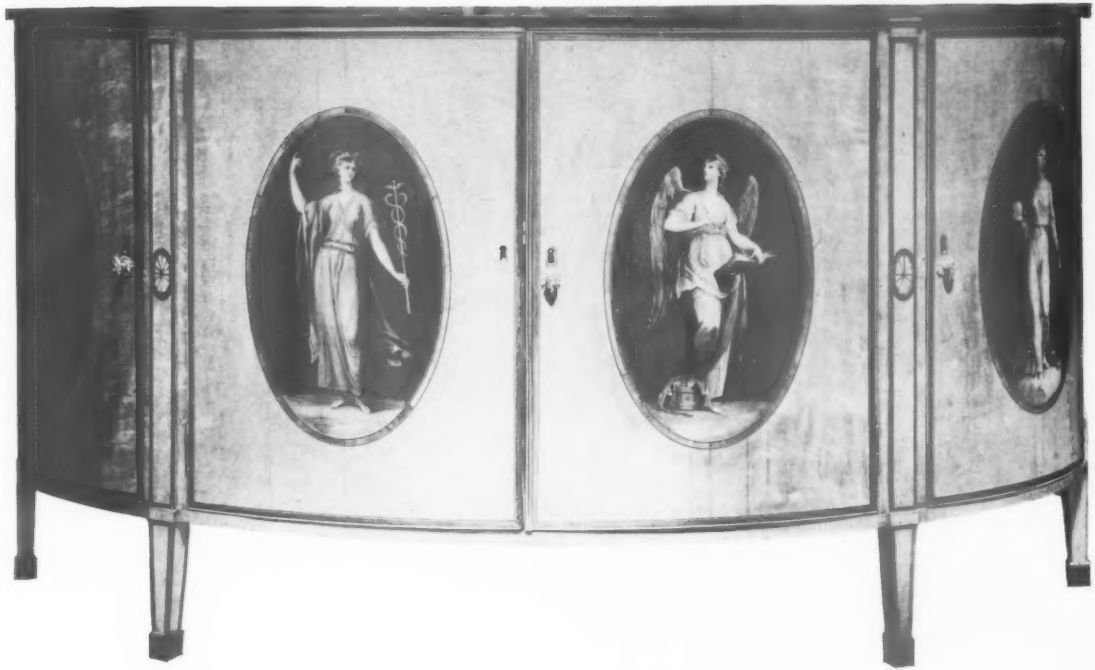
The illustrations on page 201 show two Queen Anne settees. The upper one, of walnut, is in the style that immediately preceded the Chippendale period. The legs are of cabriole shape, carved with lions' heads, and finished with claw and ball. The back of the settee is comparatively plain, but the treatment is bold. In the other settee both the cabriole legs and the back are carved with a shell ornament, and the ends of the arms are carved in the form of eagles' heads—details much favoured in this particular style.

An exhaustive account of the period of which most of the accompanying illustrations are representative is given in "English Furniture of the Eighteenth Century," by Herbert Cescinsky (The "Marshalsea Press," 207 Borough High Street, London, S.E.). As the author explains in his prefatory note, so intermingled and involved are the styles and types of furniture that it is impossible to assert definitely when one period finishes and another commences. Accordingly, the furniture made in England between 1685 (the time of the Revocation of the Edict of Nantes, which exiled 40,000 French families to these shores, who brought with them the arts and industries of their country) and 1800 is included under the comprehensive title "eighteenth century."



DECORATED COMMODE: PERIOD ABOUT 1765

MR. LEVER'S COLLECTION OF FURNITURE



SATINWOOD COMMODE: ADAM STYLE



INLAID AND PAINTED COMMODE: SHERATON STYLE

MR. LEVER'S COLLECTION OF FURNITURE

The book is fully representative of the craft of the furniture-maker, a considerable portion of it being devoted to clocks and clock-cases. Many varieties of interior furniture are illustrated, and there is a separate chapter on the ornamental brasswork of furniture, such as drawer-handles, lock-plates, and hinges. Some interesting information is given on the evolution of the settee. A significant change in the form, and especially

quise," a chair aptly described as being too large for one and not large enough for two. The new settees show many alterations. The arms have an outward curl, and the back is square with rounded corners, and the seat has a distinct outward splay. The legs are of the cabriole form, terminating in neat club feet. Many other modifications are noticeable as time proceeds, until about 1730-1740 the settee reaches its full



SATINWOOD CORNER COMMODE: SHERATON STYLE

in the size, of settees occurs shortly after 1700. London was only just beginning to recover from the effects of the Great Fire, and so late even as 1710 much of the debris in certain districts was still to be seen. The apartments of the new houses which now commenced to be erected were generally smaller, and the settee, being at best an emergency seat for state occasions, was proportionately reduced in size. Settees are usually known as "love seats," the idea of proportion being borrowed probably from the French "mar-

development, with finely-carved cabriole legs and solid upholstered back.

Mr. Cescinsky's book is one of considerable value, comprising as it does more than 300 pages of illustrations and descriptive letterpress. Each individual example of furniture illustrated is carefully analysed and explained; and the chapters, which follow in chronological sequence, all contain an introductory summary of the period about to be considered. Some reproductions from drawings by the author are also included in the volume.

MR. LEVER'S COLLECTION OF FURNITURE



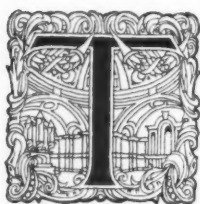
QUEEN ANNE SETTEE



QUEEN ANNE SETTEE

EAST ANGLIAN ROOD-SCREENS AND THEIR PAINTINGS

BY WILLIAM DAVIDSON



Of the archaeologist, antiquary, architect, and decorative artist, East Anglia is a land the artistic wealth of which is not yet fully realised. Its many hundreds of old churches are particularly rich in painted rood-screens, remains of more than forty of which are to be found scattered over Norfolk alone. The best of them are in the churches to the north of a straight line drawn between Norwich and Yarmouth. Here are Ranworth, Barton Turf, and Ludham. A little farther north are Worstead, East Ruston, and Trunch. Cawston, another fine example, lies about five miles south-west of Aylsham, and Marsham about two miles south.

Before proceeding to consider these and other screens in detail, it may be as well to note that the rood or great cross which was placed immediately over them often rested on the floor of the rood-loft, or was supported on the rood beam that spanned the chancel arch above the screen. In some cases this beam was simply a tie-beam of the roof. The rood, too, was sometimes supported or hung from the chancel arch by chains. At Ranworth there are iron fixings on the rood-screen which seem to indicate that the figure-paintings were veiled at certain seasons, as in the case of the rood and high altar.

The year 1547 saw a general destruction of images in English churches, and in the second year of the reign of Queen Elizabeth the Royal Commissioners ordered that rood-lofts, vaults, and beams be taken down, while in 1654 the Commonwealth issued an ordinance that all roods, fonts, and organs should be removed and defaced. This, however, was not generally carried out. But who can tell of the work then destroyed? So much, in fact, did the screens suffer that in later times many of them had to be cut down to the level of the dado, leaving only the lower panels.

That the Norfolk screen-painter drew much of his inspiration from Nature, there can be little question. The general character of the land—with its marshy pools, stretches of broads, shaded by woodland and reeds, over which the mists linger at the approach of dawn, or which reflect the glory of a setting sun, the foreground ablaze with poppies and golden corn—is just such as we might expect to produce a school of great colourists. As it must probably have taken some years to finish one screen, the painter would settle in the village. Here he dreamed and worked, living a peaceful life under the shadow of the church tower, and here amongst the reeds and

hedgerows he saw his traceries and his diapers, and had visions of the saints. He lived with and for his work, undisturbed by such conditions as affect modern life, and the very simplicity of his life stimulated the traditional development of his art. Some writers suggest that bands of craftsmen and artists went from parish to parish, others that the work was done by guilds; but it is worthy of note that in the case of the best figure-painting we do not find the work of the same artist on different screens. The figure-work at Ranworth is quite distinct from either Ludham or Barton Turf, though these places are but a few miles from one another. In mouldings, floral ornament, diapers, etc., however, much repetition is noticeable; the mullions at Ranworth, for instance, resemble Marsham in painted floral detail, and these screens are about twenty-one miles apart.

The screens of East Anglia are all constructed of oak, which must have been well seasoned, as it is rare to find much shrinkage even in the largest panels. The latter appear to have been always painted in position, except perhaps in cases like that of the last six panels at Cawston, which were evidently painted on a kind of vellum and glued to the wood panels. It is somewhat difficult to decide in what medium the paintings were executed, as in some cases they have received so many coats of varnish that, though the medium may be tempera, it looks like oil paint. Ranworth seems to be in tempera, and, if so, shows how much can be done with this medium when in the hands of a skilful artist. Barton Turf and Ludham are also apparently in tempera, while at Cawston the last six panels are in oil and the others in tempera.

Gesso-work, or modelled, cast, or stamped plaster, was largely used in the ornamentation of the screens, though, curiously enough, we do not find any on the finest example—Ranworth. At Cawston the gesso detail is exquisite: all up the buttresses are canopied niches which were filled with tiny figures of two patterns, that seem to have been protected by glass, and the dado band across the figure panels is also in gesso. This work was covered with gold, with touches of red, green, and blue colour used in sinkings, giving an appearance of rich beauty, almost Moorish in character. The screen at Southwold might be mentioned as the finest in gesso-work. Trunch and Marsham also were once enriched with the same work, though much of it has disappeared. At Ranworth, in place of gesso-work, are little carved wood squares set in cavettos at intervals, and cast-lead star-shaped ornaments that seem to have been gilded originally. Similar lead



The Original Painting of St. George



The Original Painting of St. Michael



St. George and the Dragon—Background red, with gold and purple diaper
From a full-size water-colour drawing by William Davidson

PAINTINGS ON THE ROOD-SCREEN AT RANWORTH

April 1911



St. Michael—Background green, with gold and purple diaper
From a full-size water-colour drawing by William Davidson

EAST ANGLIAN ROOD-SCREENS

ornaments are used with admirable effect on the little painted pulpit at South Burlingham. At Worstead, too, the spandrels of the figure-panels in the chancel screen are filled with nineteenth-century cast-lead ornaments of a lily pattern.

The value of gold in decoration is seen at its best in this screen-work. Though much has been used, it is applied so judiciously as not to force itself on the attention nor to reduce its value. It is used as an all-over tone which seems to unite the whole design, preserving that flatness of surface which is so valuable in all architectural decoration. The cusping, crocketing, carving, gesso-work, small beads, fillets, flat cavettos, enrichment of cornices, dado of figure panels, and face of buttresses, were usually gilded. Gold was rarely, if ever, used on the east side of the screen, yellow paint being substituted, in some cases very successfully. The

the skill and masterly execution displayed, and the harmony of scale on these robes, is perfectly wonderful. Ranworth and Southwold alone are perfect storehouses of the most beautiful patterns, many of which are very reminiscent of early Sicilian work. The overcloak or robe of the figures nearly always partook somewhat of the colour of the background of the adjoining panel: thus, a figure on a red ground would have a green or greenish overcloak, and a figure on a green background would have a red or reddish overcloak. In some cases the green cloak would merge into perhaps a brown, and the red one into a blue-red or purple. This is not a fixed rule, but careful analysis shows that the balance of tone is almost invariably preserved.

Although time has certainly done much to beautify the quality of colour, these paintings were never crude, but always possessed those



RANWORTH CHURCH, NORFOLK: THE ROOD-SCREEN

main scheme of colour, as already indicated, was nearly always red and green, alternating either in single or double panels. The painted wave ornament on ogee mouldings at Cawston is green and white, and red and white, in each bay alternately, with a red flower on the white and a gold flower on the green and red. The red, green, and gold is thus carried throughout the whole design. At Ludham the upper portions of panels were painted blue, and the lower parts red and green alternately. At Lessingham there is evidence of a considerable amount of blue having been used, but the colour has mostly faded, leaving the plain oak. Blue was never very much used except in cavettos and to relieve carving. The mediaeval artists probably discovered its fleeting nature, and, in consequence, employed it sparingly. The under draperies of figures are usually of gold with rich designs and diapers drawn upon them. The variety of these designs, their wealth of subjects,

great qualities of harmony which are inseparable from true art. The decorative value of the screens is unquestionable. They create a mystery of feeling about the chancel. They soften the glare of the very often too large east window. They blend with the colour of the glass and tile work. They form a foreground to the high altar and carry up the design of the stalls and the colour of the tiles to join the painted roof, with its graceful line of hammer-beams or pointed arch. Thus a piece of church furniture which, in its simple original use, was a necessity, becomes, in process of time, by evolution of design, a beautiful ornament.

The subjects of the paintings on the panels are saints, martyrs, apostles, angels, bishops, etc. The twelve apostles are the most popular subjects, St. Paul being included to take the place of Judas. The fact that many foreign saints are depicted is often taken as indicating the certainty that foreign

EAST ANGLIAN ROOD-SCREENS



RANWORTH: ST. PHILIP

artists were employed, but this is not necessarily so, as the great saints became universally recognised as belonging to the whole Church. We find apostles and saints from Egypt, Italy, and Asia Minor all depicted on the same screen. As is well known, too, even St. George was originally not an English saint, but was a native of Cappadocia.

The educative value of these paintings in an age when few people could read was very great. They were an ever-open story-book, which taught the lives of great men and women of the past, and though the lives were much distorted and the incidents exaggerated, owing to their legendary nature and the imagination of the artist, the ever-repeated story of the triumph of virtue had a beneficial effect.

The diversity of treatment in the figure panels of the various screens proves clearly that the work was not executed by one or two artists only. The types might be divided, roughly, into four sections: (1) archaic, (2) conventional, (3) decorative, and (4) naturalistic, while a fifth might be classed as hovering between the decorative and naturalistic.

RANWORTH

The church of Ranworth is itself of interest on account of the beauty of the general proportions of its interior, the grace of its western arch, and other minor features; but one forgets everything else in admiration of its painted screen. Among

screens of the decorative type of painting in East Anglia it stands pre-eminent. The artist of this screen, if not also the designer, certainly collaborated with the latter in the most perfect manner. All the paintings are specially designed for their positions. The importance of this screen justifies a somewhat detailed description. It is about 31 ft. 6 in. in total length, and about 13 ft. high. The centre portion is composed of eight bays, the two middle ones being occupied by the entrance to the chancel. At each end there are four additional bays behind the side altars, divided from the central portion by projecting *parclose* pieces with flying buttresses, each of which contains four figure-panels. This example, with its delicate double canopy and infinite variety of ornament, is certainly unique. It is true that here and there the craftsman has gone a little out of scale with the section of the mouldings, but, taking architectural and decorative art together, it is unquestionably the finest screen in East Anglia. Marsham has finer and more delicately painted floral ornament; Cawston exhibits a finer sense of proportion in the section of its mouldings; Barton Turf displays more spirituality of feeling in the figures, and is finer in the technique of its painting; but the special features found at Ranworth amply compensate for these deficiencies. Some of its figure-paintings may well be considered in detail.



Red, green, and gold on a creamy white ground.

RANWORTH: DETAIL OF CANOPY TO ROOD-SCREEN

EAST ANGLIAN ROOD-SCREENS



CAWSTON: HEAD OF ST. PHILIP, SHOWING GESSO-BAND



CAWSTON: ST. MATHIAS

On the north side there is (third) the panel of St. John the Baptist with Lamb and Book. This panel has never been finished, and it is supposed that a tabernacle covered most of the lower part. The greater part of the angel above is also incomplete. This panel is particularly interesting as showing how the painting was commenced. The whole panel was covered with gesso, white lead, or zinc white, and on this ground the figure was

drawn and shaded in black, the various colours then being laid on.

One of the most beautiful figures on the screen is that of St. Barbara. The grace of the pose, the balance of the composition, the beauty of the head, and the sweetness of the colour, recall some of the best Florentine work, more especially that of Botticelli. St. Barbara is portrayed with a blue coat and gold skirt, with a rich design of a dog and a swan in brown line. The background is red. In her right hand she holds her emblem, a tower with windows, and in her left the martyr's palm.

The next panel, St. George and the Dragon, could not be surpassed for brilliancy of design, and whether or not this figure was copied from a German source (as has been asserted), it is the work of a very skilful draughtsman; and even if copied, it has been well adapted by an able designer. This panel and the one opposite, St. Michael, are truly magnificent, being among the finest remains of mediaeval work in England.

On the central portion of the screen are depicted the twelve apostles in pairs, on green and red backgrounds, while among the four panels on the south side (or reredos of the Lady Chapel) are (second) the Virgin and Child, and (first) St. Mary Salome with St. John and St. James.

Such, then, are the figures on the Ranworth screen. They are not merely individual paintings, but part of an entire composition, this being



RANWORTH: PATTERN FROM ROBE OF ST. MATTHEW

From a full-size drawing by William Davidson.

particularly noticeable in the case of the north parclose. They are so arranged that the eye naturally follows from one to the other without any break or conscious effort.

Ranworth resembles Southwold in many of its drapery designs, but the heads of the figures do not seem to be the work of the same hand. The date of Southwold is given as 1480, while that of Ranworth is usually accepted as about 1497 or 1500. Ranworth might be the work of the same artist matured by experience, the execution being much more accomplished.

CAWSTON

Another fine screen is that at Cawston. This is about 26 ft. long and 18 ft. high, and has twenty figures—two in each of its ten bays. They are of three types, the first ten being classed as conventional, the next four decorative, and the remaining six naturalistic. The last-named are the work of a portrait painter who must have possessed a rare insight into character, for here we see the faces of men who really had an existence other than in the mind of the artist. The painting of St. Mathias is executed with great feeling and sweetness of colour, and as a mere painting is worthy of a place in any national collection. The figure of St. Matthew is remarkable by reason of his right hand being raised to



CAWSTON CHURCH, NORFOLK: THE ROOD-SCREEN

April 1911



BARTON TURF: THE ROOD-SCREEN

adjust a pair of black horn-rimmed spectacles; while in the last panel is the figure of John Schorn, rector of North Marston, Bucks, 1290, and canon of the Augustinian Priory of Dunstable, reputed to have had the gift of healing those afflicted with ague; he being represented holding a boot in which sits the Devil. The ingenuity of the artist is well displayed in the variety of gold patterns which are to be found on the backgrounds of the figure-panels.

BARTON TURF

Of the smaller screens, Barton Turf is by far the finest in painting. It might be taken as an example of the decorative treatment of figure-work. The screen is about 14 ft. 6 in. in length and 11 ft. 6 in. in height. The cornice is still in position on the west side, and most of the ribs of the canopy are intact, but the infilling is all gone. Elaborate tracery occupies the painting of figure-panels at the top and bottom. The screen consists of eight bays, the centre two of which are occupied by the entrance to the chancel as usual. Each bay contains two figure-panels, red and green in pairs alternately. Time has greatly lowered the tone of the colour, as may be seen by the contrast with portions that have been covered by pew-ends for many years.

No screen in Norfolk can show a more

The Architectural Review

EAST ANGLIAN ROOD-SCREENS



BARTON TURF: HEAD OF ST. BARBARA

From a full-size water-colour drawing by William Davidson.

delicate and beautiful bit of drawing and colour than the head of St. Michael, who stands in a quaint little battlemented castle scarcely big enough to contain his feet. The quality of the heads on this screen is indeed more or less remarkable for the beauty of the drawing. Not even the painting at Ranworth possesses a greater charm than Barton Turf. The painter of these heads must have been a saintly man of the type of Fra Angelico.

The date ascribed to this screen (the first half of the fifteenth century) is apparently based on the types of armour depicted on St. Michael and St. Raphael, but it must be remembered that artists of all times have had a tendency to use older costumes than those of their own date. A study of Flemish art in Antwerp and other Belgian cities would suggest the latter half of the fifteenth century—probably 1480-90—as nearer the true date. No screen in Norfolk exhibits a stronger Flemish influence than Barton Turf.

LUDHAM AND OTHER SCREENS

The screen at Ludham is about 15 ft. 3 in. in length, and 13 ft. 5 in. in height. It is very rich in architectural detail, having elaborate cusping and base, and detached buttresses with sunk panels on two faces, with cusped heads—the whole covered with gold. It is composed of eight bays, with entrance to chancel as usual. The type of painting here is somewhat between the naturalistic and the decorative. Three of the figures are especially superior, being drawn and coloured in a

simple direct manner, and are obviously the work of a man who knew what he wanted to do and could do it quickly. The date of the screen is given as 1493.

The screen at North Burlingham (St. Andrew's) is a good specimen of the archaic type. The figures are quaintly drawn on a kind of pedestal, and there is a certain fascination about them, though the faces have all been scraped out.

The church of St. Mary, at Worstead, possesses no fewer than four screens, but their paintings are now of little historic or artistic value, as most of the figures have been repainted. The date 1402 given in some accounts to the rood-screen painting here is quite impossible, 1502 being much more probable. The main lines of the design

of the rood-screen are very similar to those of Cawston, comprising also ten bays. The canopy is practically complete towards the east, but on the west side is quite gone. The church was



Red background with gold pattern

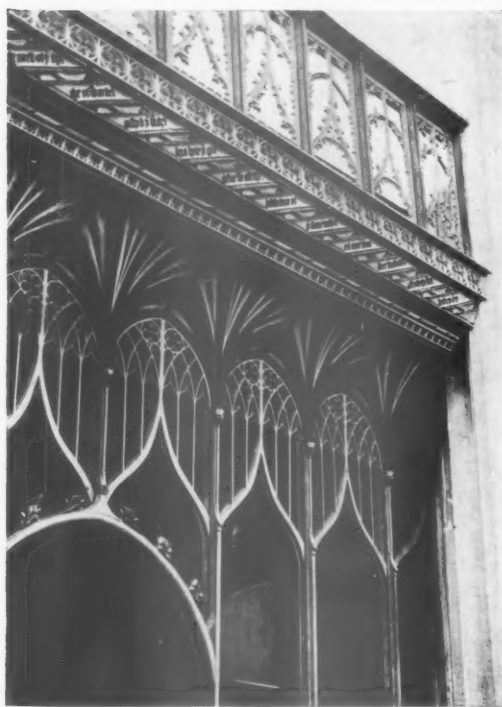
BARTON TURF: THRONES AND ARCHANGELS

From a full-size water-colour drawing by William Davidson.

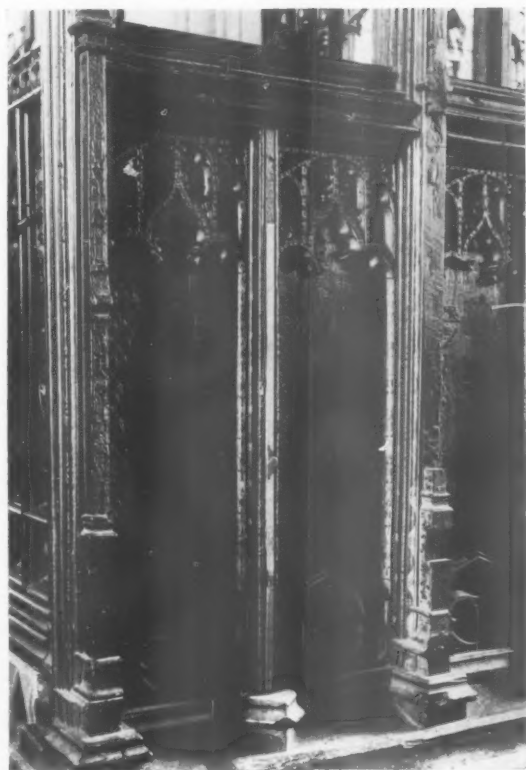
EAST ANGLIAN ROOD-SCREENS



TRUNCH CHURCH, NORFOLK:
THE ROOD-SCREEN



WORSTEAD CHURCH, NORFOLK: DETAIL OF 19TH CENTURY
WEST SCREEN WITH 15TH CENTURY RINGERS' GALLERY



SOUTHWOLD CHURCH, SUFFOLK:
DETAIL OF ROOD-SCREEN
SHOWING STAMPED WORK



Lead stars gilded in cavetto of cornice
SOUTH BURLINGHAM CHURCH, NORFOLK:
DETAIL OF COLOURED PULPIT

EAST ANGLIAN ROOD-SCREENS



LUDHAM CHURCH, NORFOLK: DADO OF ROOD-SCREEN

occupied during the Rebellion by a cavalry regiment, and several of the panels were used as a gangway for horses; the choir stalls being used as hay-bins. An unusual feature on the chancel screen is the modern cast-lead ornament in the spandrels of the figure-panels, substituted for the original wood-carving. In the year 1838 much restoration and rearranging of panels was done.

Space will not permit of a description of all the smaller painted screens of East Anglia, but the following may be briefly noticed:—

FILBY

The church here (a few miles from Yarmouth) has a screen with painting much inspired from Ranworth. The upper part above the dado has been restored.

STRUMPSHAM

This once had *parcloles*, which have been cut away. They protected side altars, as at Ranworth, but there was no *reredos* treatment, the open bays being continued right across the nave. There is no figure-work here, but simply red and green panels with gold *diapers*.

SOUTH WALSHAM

Another small screen without figures. Date about 1500, according to church records.

POTTER HEIGHAM

A few miles from Ludham, has a small screen of considerable interest. The section of mullions is similar to Filby.

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MARSHAM

About two miles from Aylsham, and a few miles from Cawston; possesses a screen which is worthy of study for the delicacy of the painting of its floral ornamentation on the sides of buttresses and mullions. The section of the mullions is similar to Cawston. The figure-work here has been much spoiled by repainting. Several of the backgrounds have been repainted a brown colour, and many of the emblems are obliterated. The date is 1507, and the screen bears many similarities to that at Aylsham, so much so that it is usually said to be by the same hand, though this

seems improbable—at least so far as floral ornament is concerned—as the work here shows a very much more artistic touch.

AYLSHAM

Only the lower part of this screen remains:



Blue background with gold pattern in upper part at tracery. Green and red alternately behind figures, with gold pattern.

LUDHAM: ST. AUGUSTINE AND ST. AMBROSE



ST. ANDREW'S CHURCH, NORTH BURLINGHAM:
DETAIL OF ROOD-SCREEN



ST. MICHAEL'S CHURCH, PLEA, NORWICH:
ANNUNCIATION FROM REREDOS

date 1507. The detail is very similar to Marsham, as already pointed out. The figure-work is not of the first quality.

SOUTH BURLINGHAM

The church here is a most interesting one, possessing two Norman doors, two large wall-paintings, some old glass, a screen, and, best of all, a lovely little coloured pulpit of about the same date as the screen. It is only 4 ft. 6 in. high, and 2 ft. 9 in. across inside. The colour is very fresh, and there are cast-lead star ornaments, similar to those on the Ranworth screen.

TRUNCH

The carving of the cornice and dado are delightful examples of this late fifteenth-century work.

SALLE, NEAR CAWSTON

Only the lower portion of this screen remains, and the limewash has not yet been removed (1907).

ACLE

Five miles from Ranworth. The screen here is entirely covered with brown paint, except where the old pulpit stood.

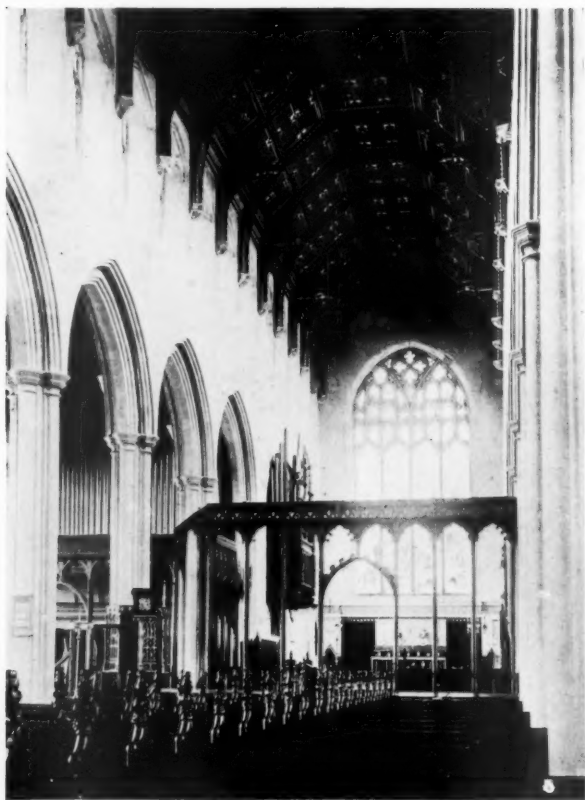
CASTLE ACRE, NORTH WALSHAM, TUNSTEAD, EAST RUSTON, LESSINGHAM, UPTON, IRSTEAD, NORTH ELMHAM

all possess screens of more or less value, though some are quite spoiled by restoration and repainting.

From this survey it is evident that the painted screens of East Anglia offer examples of mediaeval work of the most interesting kind. Some archaeologists are apt to be a little too ready to attribute our best work to foreign artists; but I think that in the case of these screen-paintings we have too much evidence of the influence of locality and environment displayed for it to be taken as conclusive in any way that the existence of foreign saints amongst the paintings, and foreign influence in many of the designs, is other than the natural result of the ordinary inter-communication between this country and the Continent. Doubtless also in some of the large abbeys (there were several in Norfolk—St. Benet's, Walsingham, Binham, Burnham Norton) there lived some foreign artist monks who taught something of the art of their own countries to the English novices.

There was a considerable trade done with Venice during the fifteenth century, and no doubt many

EAST ANGLIAN ROOD-SCREENS



SOUTHWOLD CHURCH, SUFFOLK:
LOOKING EAST

of the robes of the clergy were brought over from Italy. This might account for the Italian and similar designs of many of the robes of the saints at Ranworth and Southwold, and also for the Florentine feeling in the composition of several of the panels at Ranworth. It may be recalled that Edward III (1328) persuaded many of the Flemish weavers to come over and settle in this country, and doubtless they brought examples of the art of their country with them. The weavers settled in great numbers in Norfolk, especially at Worstead—the place which gave its name to the thread used for knitting.

There is much that is reminiscent of Dürer in the twelve apostles at Ranworth, and also in several of the seated female saints on the reredos of the Lady Chapel. The canopy floral design at Ranworth suggests an Eastern influence, while at Southwold we find on one of the saints' robes a design which is unmistakably Persian in its origin.

The Architectural Review

We must remember that the mixed influence of Italian, Flemish, and German, all might be accounted for by the fact that the great German artist, Dürer, and also the early artists, Van Eyck, Holbein, and others, spent a considerable time studying in Italy. While the Van Eycks and their school worked in the Netherlands, we had a school of painting in East Anglia, which was broken up by the great religious and political upheavals of the sixteenth century.

It is much to be regretted that these screens, as so many other examples of mediaeval craftsmanship, should have suffered so severely at the hands of iconoclasts, and later at the hands of well-meaning persons who attempted to "improve" their appearance: but we can at least be thankful that not everything was destroyed or mutilated, and that the work that remains is so delightful a record of what excellence mediaeval painting attained to.

NOTE.—The author is indebted to Mr. E. W. Tristram and Mr. F. R. Farrow as to one or two points of detail, and would like to acknowledge the unfailing courtesy of the Rectors of the many churches visited in East Anglia during the last ten years.



AYLSHAM CHURCH, NORFOLK: DETAIL OF ROOD-SCREEN



ST. BENEDICT'S CHURCH, BIRMINGHAM: VIEW FROM SOUTH-EAST
NICOL AND NICOL, A.A.R.I.B.A., ARCHITECTS



ST. BENEDICT'S CHURCH, BIRMINGHAM: VIEW LOOKING EAST
NICOL AND NICOL, A.A.R.I.B.A., ARCHITECTS



ST. BENEDICT'S CHURCH, BIRMINGHAM: SIDE CHAPEL
NICOL AND NICOL, A.A.R.I.B.A., ARCHITECTS

CURRENT ARCHITECTURE

ST. BENEDICT'S CHURCH, BIRMINGHAM

THE problem which the architects (Messrs. Nicol and Nicol, A.A.R.I.B.A., of Birmingham) had to solve in designing this church was not an unusual one, namely, to produce at a minimum cost a spacious and dignified building suitable for the rites of the Church of England. The site is in one of the poorer districts around Birmingham, so that a thin Black Country brick set in white mortar was selected as the principal material for the walls. The arches are of specially-made long voussoir bricks with a bright red sand-faced finish. Stone has been used only where necessary, such as for the nave arcade, the copings, and the windows; mottled Hollington stone having been selected, on account of its warm colour and the satisfactory manner in which it harmonises with the brickwork.

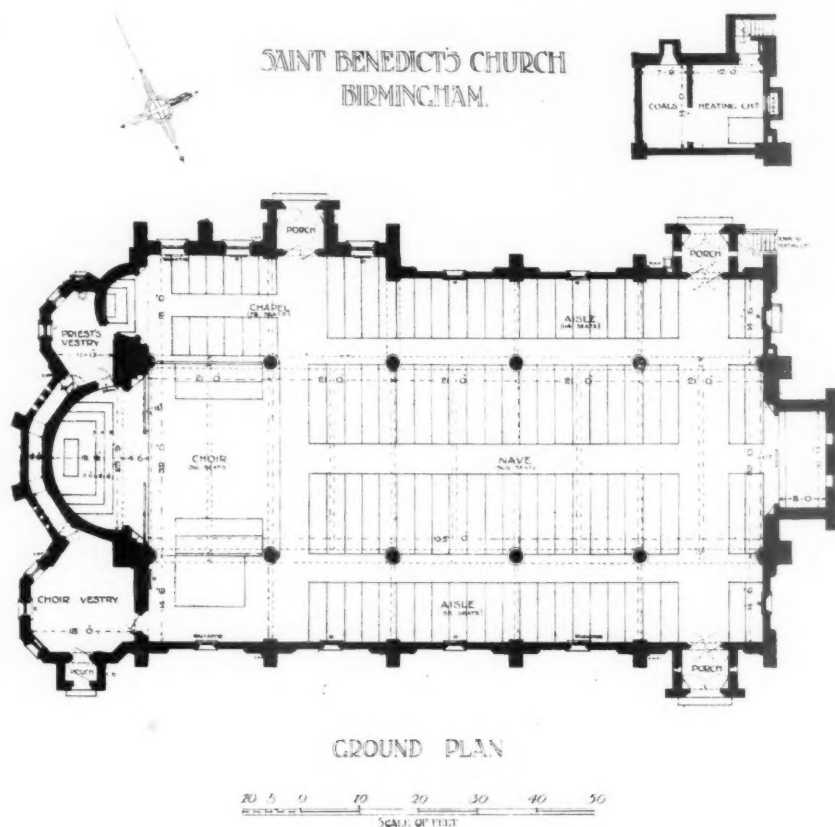
The plan is more on the lines of the Romanesque churches than on those of the traditional Gothic style, as this treatment gives a greater sense of repose and dignity, with the least obstruction to a view of the altar from all parts of the building. The altar is made the focus of the interior, and is enshrined in a lofty semicircular apse, which it is intended to enrich with mosaic decoration. At the opposite end of the church is placed the baptistery, so planned that it shall not compete in importance with the great apse. It has a barrel vault of concrete. The nave roof presents inside a barrel-vaulted ceiling of pitch-pine left clean, the ribs only being decorated with vermilion patterns. It was desired that the interior should not be lighted excessively, which result has been achieved by keeping the windows small; they are glazed with almost white tones of glass, in which the leading forms rich patterns.

The chapel is placed on the south side,

and, like the nave, has an apsidal termination. The vestries are at the east end, and are connected with one another by an ambulatory passing through the buttresses that support the semi-dome.

The exterior depends for its effect on the character of the brickwork and the severity of its horizontal and semicircular lines, which are only relieved by a few green inlaid tiles in the asphalt covering the dome and other parts. Every economy has been practised consistent with a sound building, and the result is that the cost has not been more than 5*d.* per foot cube—rather less than £10 per sitting, which compares very favourably with other churches of this size obtaining the approval of the same authorities.

The builders were Messrs. Barnsley & Sons, Birmingham. The sub-contractors included Messrs. Harvey & Ashby, Birmingham, leaded glazing; G. N. Haden & Sons, Trowbridge, heating and ventilating; J. F. Ebner, London, wood-block flooring; Spital & Clark, Birmingham, ironmongery, etc.; Henry Hope & Sons, Birmingham, lead rain-water heads, spouting, etc.; Stuart's Granolithic Co., Birmingham, reinforced concrete domes; Val-de-Travers Paving Co., Ltd., Birmingham, asphalt work.





ST. BENEDICT'S, BIRMINGHAM : VIEW SHOWING GREAT APSE
NICOL AND NICOL, A.A.R.I.B.A., ARCHITECTS

THE INSTITUTION OF ELECTRICAL ENGINEERS :

A CORRECTION

IN describing the new work at the Institution of Electrical Engineers in our issue for March we stated that the glass shades to certain of the electric-light fittings had been made by Messrs. F. & C. Osler, Ltd., and the metal-work by another firm. We since learn, however, that Messrs. Osler were responsible not only for the shades, but for the complete fittings in all the rooms shown among our illustrations. We regret that the misstatement should have been published, but take this earliest opportunity of correcting it, and of tendering our apologies to Messrs. Osler for the error.

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NEW PREMISES FOR ZOOLOGICAL SOCIETY, REGENT'S PARK

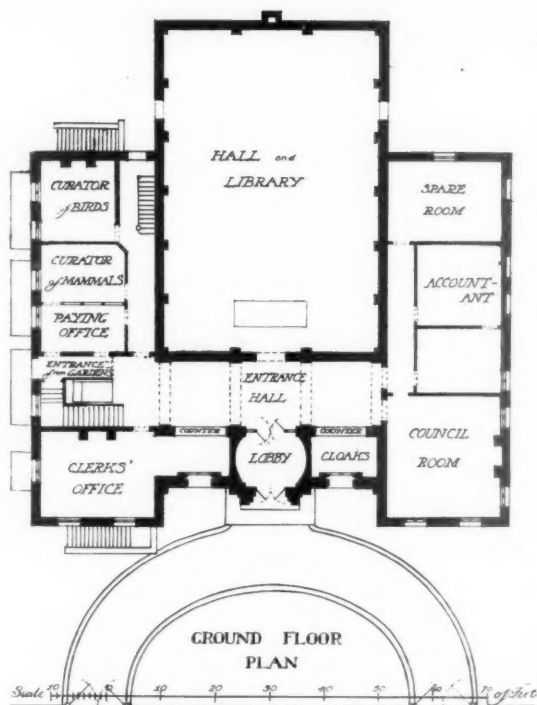
ON the north side of Regent's Park, London, a new building has recently been completed for the Zoological Society from designs by Messrs. John Belcher, R.A., and J. J. Joass. The accompanying plan shows the arrangement on the ground floor. It will be seen that the main entrance leads through a circular lobby into a commodious entrance hall, to the left of which is the Society's office, with main staircase adjoining; while on the right-hand side is the council room. At the rear of the entrance hall, and axially in line with the entrance, is the hall and library, an apartment measuring about 60 ft. by 40 ft. and carried up the full height of the building. On either side are

CURRENT ARCHITECTURE

curators' rooms on the ground floor, and spare rooms, lavatories, etc., above, the front of the building at first-floor level being apportioned to rooms in connection with the library, and offices for the librarian and the secretary; while on the top floor are provided the residence of the secretary (Dr. P. Chalmers Mitchell) and quarters for the caretaker.

The meeting hall and library has a barrel ceiling, with skylights, its walls being architecturally treated with pilasters. Ranges of bookshelves fill the spaces between the latter on all four sides. At first-floor level is an open gallery carried on steel bearers. A dais with table and chairs (designed by the architects) is placed at the entrance end of the room, backed by a panelled screen, and suitable seating accommodation is provided to right and left: the whole of the woodwork being of oak.

The floor of the entrance lobby and hall is laid in black and white marble, and the council room has a panelled dado in oak, in keeping with which is the chimneypiece shown by the photograph on this page.



NEW PREMISES FOR ZOOLOGICAL SOCIETY, REGENT'S PARK:
CHIMNEYPIECE IN COUNCIL ROOM
JOHN BELCHER, R.A., AND J. J. JOASS, ARCHITECTS

On the exterior, Portland stone has been used for the ground storey, and for the entablature and cornice at second-floor level, the walls between being of Luton bricks. The top storey is hung with green tiles, and the roof also is formed with these and with lead. Centrally placed is a "lantern" with balustrade around, the detail of which, as also that of the timberwork below, exhibits much individuality of design.

The general contractors for the building were Messrs. G. Godson & Sons, of West Kilburn, N.W. Casements and cloak-room fittings were supplied by the Crittall Manufacturing Company; sanitary fittings and glazed bricks by the Leeds Fireclay Company; marble flooring by J. Whitehead & Sons, Ltd.; door furniture by N. F. Ramsay & Co.; lift by Archibald Smith & Stevens; special furnishings by John P. White. The electric wiring is by Strode & Co.; reinforced concrete floors by Lewis Rugg & Co.



NEW PREMISES FOR ZOOLOGICAL SOCIETY, REGENT'S PARK, LONDON
JOHN BELCHER, R.A., AND J. J. JOASS, ARCHITECTS



NEW PREMISES FOR ZOOLOGICAL SOCIETY, REGENT'S PARK: DETAIL OF MAIN ENTRANCE
JOHN BELCHER, R.A., AND J. J. JOASS, ARCHITECTS



NEW PREMISES FOR ZOOLOGICAL SOCIETY, REGENT'S PARK: ENTRANCE HALL
JOHN BELCHER, R.A., AND J. J. JOASS, ARCHITECTS



NEW PREMISES FOR ZOOLOGICAL SOCIETY, REGENT'S PARK: THE HALL AND LIBRARY
JOHN BELCHER, R.A., AND J. J. JOASS, ARCHITECTS

RUSKIN'S SELF-CRITICISM

It is the irony of fate that we are disposed often to smile at the vehemence of Ruskin, because we do not believe in the truth of his hypotheses; we know, indeed, that he was often quite wrong in his conceptions, though, despite his own warning against "a mere mist of fine words," we must ever admire the magnificence of his rhetoric. Quite apart, however, from the criticisms of a succeeding generation, he stands adversely judged by his own annotations to later editions of his works: these footnotes, in many instances, utterly destroying the foundation on which he had raised so glorious a structure. A striking example of this revision, in older age, of the dogmatic, though erroneous, enthusiasm of earlier years is afforded by "The Seven Lamps." In "The Lamp of Sacrifice" he says "... we must not work any kind of ornament which is, perhaps, to cover the whole building (or at least to occur on all parts of it) delicately where it is near the eye, and rudely where it is removed from it. That is trickery and dishonesty." And then comes the footnote: "There is too much stress laid, throughout this volume, on probity in picturesque treatment, and not enough on probity in material construction. No rascal will ever build a pretty building—but the common sense which is the root of virtue will have more to say in a strong man's design than his finer sentiments. In the fulfilment of his contract honourably there will be more test of his higher feelings than in his modes of sculpture." In "The Lamp of Truth" he suppresses four lines "of attack by Mr. Hope on Sta. Sophia, which I do not now choose to ratify because I have never seen Sta. Sophia; and of attack by myself on King's College Chapel, at Cambridge—which took no account of the many charming qualities possessed through its faults, nor of its superiority to everything else in its style." And further on in the same chapter he says: "Nobody wants ornaments in this world, but everybody wants integrity. All the fair devices that ever were fancied are not worth a lie. Leave your walls as bare as a planed board, or build them of baked mud and chopped straw, if need be; but do not rough-cast them with falsehood." To which the following footnote: "Again too much fuss and metaphysics about a perfectly simple matter; inconclusive besides, for the dishonesty of machine work would cease as soon as it became universally practised, of which universality there seems every likelihood in these days." And again in the same chapter, where, speaking of stone carving, he says we must not carve it by machinery "(since all stone is naturally supposed to be carved by hand)", we read this footnote: "The sentence now put in, a parenthesis is

the false assumption which destroys all the force of the arguments in the last couple of pages." And again in the same chapter, when urging the putting of the whole force of our fancy into the arrangement of masses and forms, "caring no more how these masses and forms are wrought out than a great painter cares which way his pencil strikes," we read the following denial: "A great painter *does* care very much, however, which way his pencil strikes; and a good sculptor which way his



NEW PREMISES FOR ZOOLOGICAL SOCIETY
REGENT'S PARK: DETAIL OF FRONT

mallet: but in neither of them is the care that their action may be admired, but that it may be just." In the same chapter also he describes the characteristics of the decline of mediaeval architecture "until the time came when, over these wrecks and remnants, deprived of all unity and principle, rose the foul torrent of the Renaissance, and swept them all away"—this closing paragraph being spoken of in Ruskin's annotation as "very pretty—but, unfortunately—nonsense." In "The Lamp of Power" we read: "This, then, being, as I think, one of the peculiar elements of sublime architecture, it may be easily seen how necessarily consequent on the love of it will be the choice of a form approaching to the square for the main outline": in conjunction with which comes the following: "Yes—I dare say! but how are you first to get the love of it? To love sublime architecture is one thing; to love a sublime dividend or a sublime percentage is another—and to love a large smoking-room or billiard-room yet another." In "The Lamp of Power" we find the advice that a young architect should first learn the habit of "thinking in shadow, not looking at a design in its miserable liny skeleton; but conceiving it as it will be when the dawn lights it, and the dusk leaves it. . . Let him design with the sense of cold and heat upon him. . ." "Let him—let him" says the footnote. "All very fine; but all the while there wasn't one of the architects for whom this was written—nor is there one alive now—who could, or can, so much as shade an egg, or a tallow candle; how much less an egg-moulding or a shaft!" In the same chapter Ruskin writes about the fourteenth-century architecture of Venice, which "stood forth, at last, a model of domestic Gothic, so grand, so complete, so nobly systematised, that, to my mind, there never existed an architecture with so stern a claim to our reverence"—to which he adds a footnote saying: "I have written many passages that are one-sided or incomplete, and which therefore are misleading if read without their contexts or development. But I know of no other paragraph in any of my books so definitely false as this." In later years he came to know that the Gothic of Verona was far nobler than that of Venice, and the Gothic of Florence nobler than that of Verona. "The Lamp of Beauty" includes the following sentence: "Thus we may multiply as much as we choose the French or the Florentine lily, or the English rose; but we must not multiply a King's arms." To which is the following footnote:—"This paragraph is wholly false, and curiously so, for I had seen and loved good heraldic decoration in Italy before writing it; but let my detestation of our Houses of Parliament carry me too far, and without noticing where." And so on throughout the book. As another example let us cite the

axiom not to decorate things belonging to purposes of active and occupied life. "Work first, and then rest. Work first, and then gaze, but do not use golden ploughshares, nor bind ledgers in enamel. Do not thrash with sculptured flails: nor put bas-reliefs on millstones." To which this footnote: "'Nor fight with jewelled swords,' should have been added. The principle is partial and doubtful, however. One of the most beautiful bits of ironwork I ever saw was an apothecary's pestle and mortar (of the fourteenth century) at Messina: and a day may come when we shall wisely decorate the stilt of the plough." Then, in conclusion, we come upon the following in "The Lamp of Life": "The stirring which has taken place in our architectural aims and interests within these few years is thought by many to be full of promise. I trust it is, but it has a sickly look to me." And the footnote: "I am glad to see I had so much sense, thus early; if only I had had just a little more, and stopped talking, how much life—of the vividest—I might have saved from expending itself in useless sputter, and kept for careful pencil-work!" But even those who do not agree with Ruskin in many things will join issue on that. Whatever his faults of belief, whatever his dogma, he was the sublimest writer on architecture we have ever had, and, when we are in agreement with him, he can lift us to the utmost heights with his eloquence. He was eloquent, too, with his pencil; but, if choice there must be, we had rather have lost, in part, the artist, and so have gained the writer in fuller measure.

R. R. P.



BRONZE ENTRANCE GATES,
BILLITER STREET, LONDON, E.C.

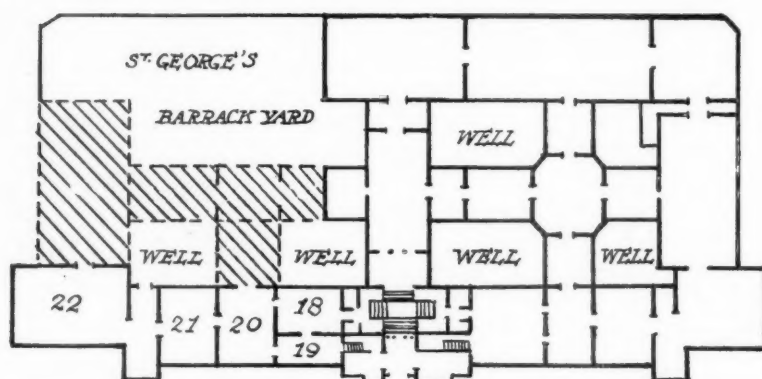


BRONZE ENTRANCE GATES, BILLITER STREET, LONDON, E.C.
EYLES LEWIS AND CO, ARCHITECTS

BRONZE GATES FOR CITY PREMISES

THE accompanying photographs show some bronze entrance gates which have recently been erected at the new offices of Messrs. Furness, Withy & Co., in Billiter Street, London, E.C. They were designed by Messrs. Eyles Lewis & Co., architects, of Gresham Street, and made by the Albany Forge, Ltd., of Shepherd's Bush. The gates are constructed entirely of Delta bronze, with the lettering in Delta silver bronze, the contrast between the golden colour of the one and the

silver-like appearance of the other being most effective. Not a single piece of *cast* bronze has been used, the whole of the work being either the extruded Delta metal, used as such, or forged and wrought Delta bronze; excepting only the hinge pins, which are of steel. The leaf-work on the panels to the right and left of the name is made up entirely of overlapping single pieces forged by hand. It is believed that, with the exception of a pair of gates in Paris, these gates in Billiter Street are the largest of their kind in wrought bronze.



SKETCH-PLAN OF NATIONAL GALLERY SHOWING NEW ROOMS (HATCHED)

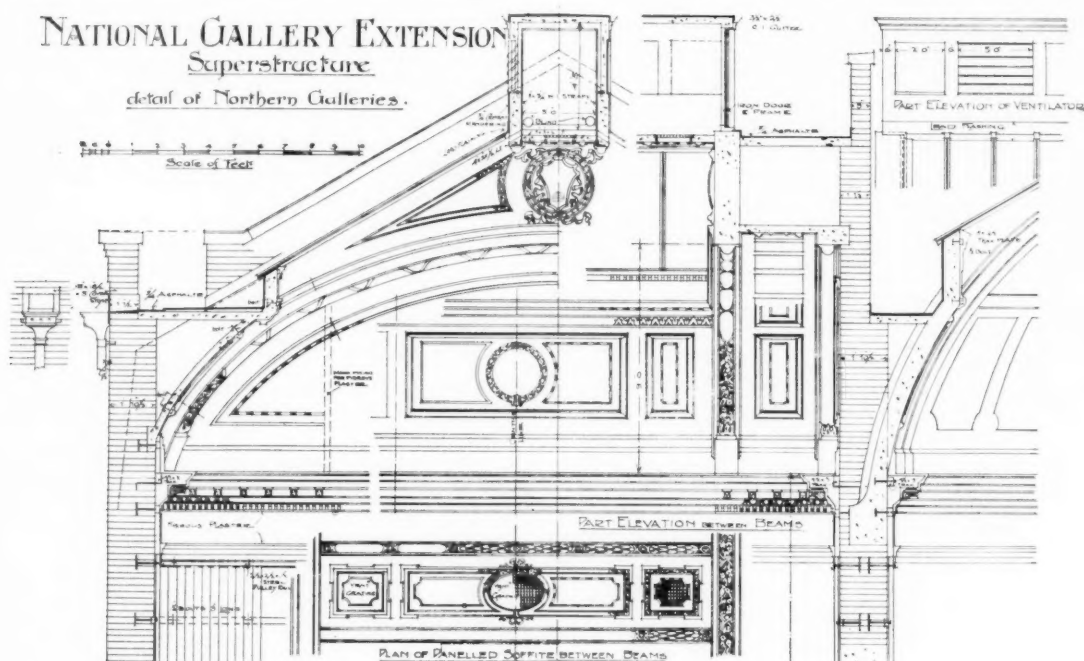
NATIONAL GALLERY EXTENSION

ABOUT two years ago a commencement was made with the work of extending the National Gallery, London, and last month the new rooms were opened to the public. From the sketch-plan reproduced above, it will be seen that five new rooms have been added on the gallery floor (at first-floor level), while below them on the ground floor are three rooms, with store-rooms in the basement. The additions have been erected on a portion of the St. George's Barracks Yard, and may be said to repeat the arrangement on the eastern side. No doubt eventually other new rooms will be added, and the building will then form a complete rectangle. Of the five new rooms on the gallery floor, the south room (between the two light areas) is hung with modern French pictures, including those of the Salting Bequest and the Barbizon school; the centre

gallery above it with pictures of the older French school, to the right of which is a room devoted to pictures of the schools of Ferrara, Bologna, and Parma, and to the left a room hung with some twenty Turners and two Claudes; while leading out of this last room is the great west gallery—similar in position to the large Dutch gallery on the eastern side of the building. In passing from the old galleries to the new a great difference is observable, the

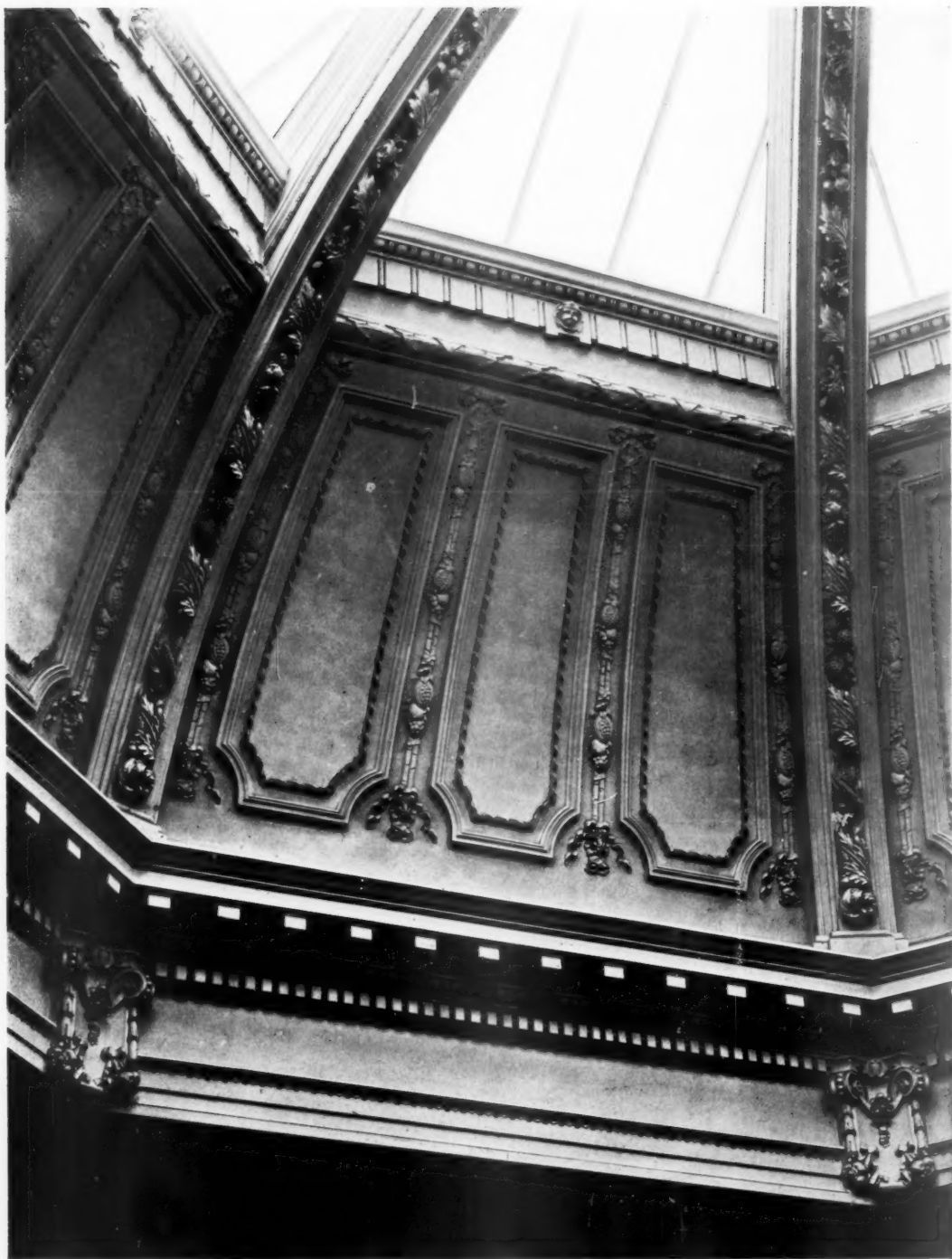
new galleries being much better lighted, and the walls decorated in a far more effective and pleasing style. As regards the lighting, it may be noted that over the west gallery (which is nearly 100 ft. long by 40 ft. wide) is a long range of top-lights carried by reinforced concrete ribs, enriched with decorative plasterwork, the effect of which arrangement is a refutation of the old heresy that picture galleries need to be lighted with a flat glass roof. So good, indeed, is the lighting of the new galleries that many of the old favourites—Gainsborough and Wilson landscapes especially—seem to come out with quite a new effect; while Sir Joshua Reynolds's great picture of "Three Graces adorning the Bust of Hymen" is most effectively hung in the west gallery so as to appear to close the vista of the whole suite of rooms.

The hanging for the walls was the subject





NATIONAL GALLERY EXTENSION, LONDON: THE NEW WEST GALLERY
THE LATE H. N. HAWKS, I.S.O. (H.M. OFFICE OF WORKS), ARCHITECT



NATIONAL GALLERY EXTENSION, LONDON: DETAIL OF
DOMED CEILING OVER CENTRE GALLERY
THE LATE H. N. HAWKS, I.S.O. (H.M. OFFICE OF WORKS), ARCHITECT

of long consideration by Sir Charles Holroyd and the Office of Works, and it will be generally agreed that the painted embossed Morris canvas which has been selected forms a most effective background to the pictures. It is unobtrusive in effect without being dull, easy to keep clean, and possesses the advantage that nail-holes can be obliterated with facility. In the west gallery a dull gold has been employed, in the centre gallery a rich Cordova red, and in the other three rooms a green canvas.

What is particularly important, however, about the extension is that the constructional work has been carried out in a thoroughly fire-resisting manner. The floors and roofs are of reinforced concrete on the Kahn system (Trussed Concrete Steel Co., Ltd.), and the top-lights and lanterns are of steel glazed with wired glass. The galleries, too, are fitted with fireproof doors, so that any one of them could be immediately cut off in the event of an outbreak.

The floors are of polished oak with a black marble margin, and the door-openings are enriched by massive architraves and jamb-linings of green Tinos marble. Very few joints are made in these doorways, and most of the stones measure over 12 ft. in length, some weighing more than three tons.

Modelled fibrous plaster has been largely employed to enrich the ceilings, that in the west gallery and in the centre gallery (which is dome-lighted) being particularly noticeable. The west elevation of the extension has been carried out in Portland stone, and is designed in harmony with the main front. The architect responsible for the design and construction of the new work was the late Mr. H. N. Hawks, I.S.O., of H.M. Office of Works. The general contractors for the extension were Messrs. F. & H. F. Higgs (clerk of works, Mr. Le Marie); the reinforced con-

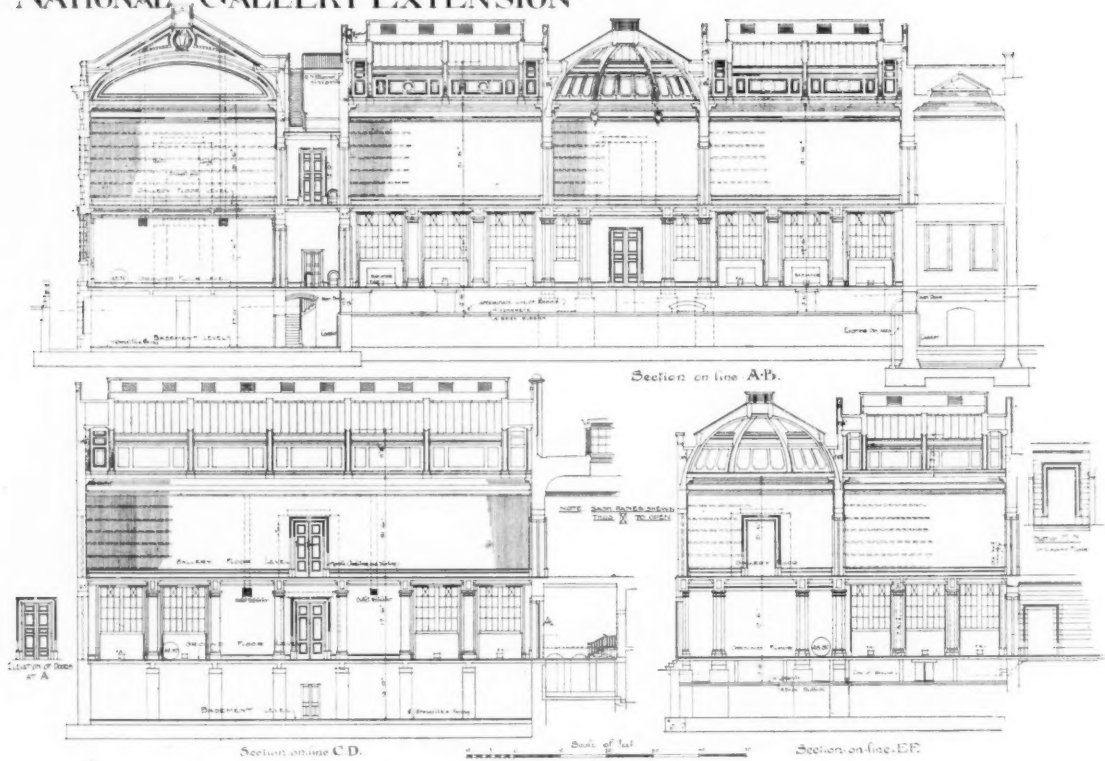
crete work having been carried out by Messrs. William Moss & Sons, Ltd. The extension is the commencement of a scheme for the entire reconstruction of the National Gallery, so as to render the whole properly fire-resisting. The old building was erected from designs by William Wilkins in 1832-8, and the construction of the 'thirties is not such as to meet modern requirements. At the present time, therefore, work is in progress on rooms to the right and left of the main entrance, where new floors and roofs are being provided. The general contractors for this work are William Moss & Sons, Ltd., the reinforced concrete being again on the Kahn system. The work entails great difficulties, and on that account is being executed by specially trained workmen.

In the new galleries which have already been

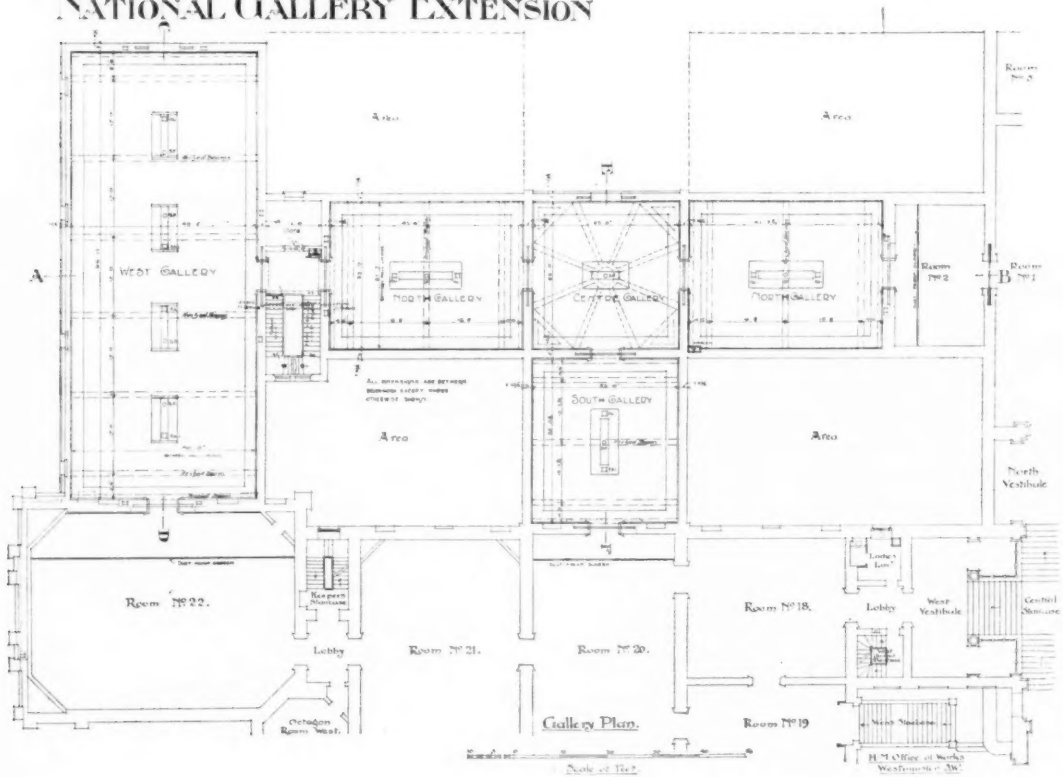


NATIONAL GALLERY EXTENSION, LONDON: DOORWAY IN WEST GALLERY
THE LATE H. N. HAWKS, I.S.O. (H.M. OFFICE OF WORKS), ARCHITECT

NATIONAL GALLERY EXTENSION



NATIONAL GALLERY EXTENSION



CURRENT ARCHITECTURE

completed the marble doorways were executed by J. Whitehead & Sons, Ltd. Messrs. Whitehead are also executing the marble-work in the rooms at present being reconstructed. The casements have been supplied by the Crittall Manufacturing Co., the ventilating shafts by the St. Pancras Ironwork Co., the oak floors in the galleries of the extension by Howard & Sons, Ltd., and wood-block floors in the remodelled rooms by Stevens & Adams. The bulk of the fibrous plasterwork in the extension, and the whole of that in the rooms on the east side of the entrance, has been executed by Samuel Wright & Co., Ltd. The Bromsgrove Guild executed decorative plasterwork,

and Mr. Gilbert Seale has been responsible for the stone carving on the exterior. The whole of the glazing of the new galleries in the extension has been carried out by W. H. Heywood & Co., who are also reglazing the rooms now in course of reconstruction. At present the ground-floor rooms are hung with British pictures, but these are only there temporarily, as eventually the new rooms on the ground floor will be filled with engravings and photographs. When the reconstruction is entirely completed it will enable a far better arrangement of pictures to be adopted, and at the same time the art treasures of the nation will be housed in a building as fire-resisting as modern construction can make it.



MILL AT STEDHAM, MIDHURST. FORSYTH AND MAULE, F.F.R.I.B.A., ARCHITECTS

CURRENT ARCHITECTURE



MILL AT STEDHAM, MIDHURST, SUSSEX. FORSYTH AND MAULE, FF.R.I.B.A., ARCHITECTS Photos: E. Dockree

CURRENT ARCHITECTURE

MILL AT STEDHAM

THIS replaces a structure that was burnt down. Stone from the old building was reused for the ground-floor storey of the new mill, the walling above being of mixed local red bricks, hand-made. The work was done on the estate by Mr. John Scrimgeour, the architects being Messrs. Forsyth and Maule, F.F.R.I.B.A., of London. The river Rother supplies power to a 15 h.p. turbine (by

Henry Simon, Ltd., of Manchester) that drives a roller plant, which was erected by Messrs. Simon to take the place of the old stone grinding apparatus.

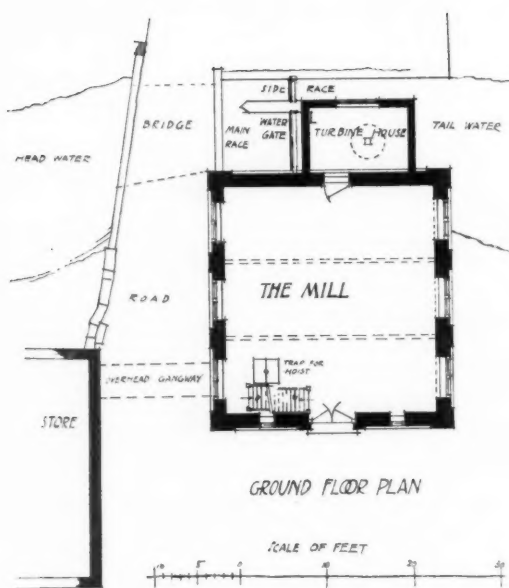
ROOD-SCREEN, TRANMERE

ST. PAUL'S CHURCH, Tranmere, Birkenhead, is one of a group of red stone churches built in the middle of the last century. It was consecrated in 1857. Externally the church is rather successful,



ROOD-SCREEN IN ST. PAUL'S CHURCH, TRANMERE, BIRKENHEAD
HASTWELL GRAYSON, A.R.I.B.A., M.A., ARCHITECT

Photo: Cyril Ellis



MILL AT STEDHAM, MIDHURST

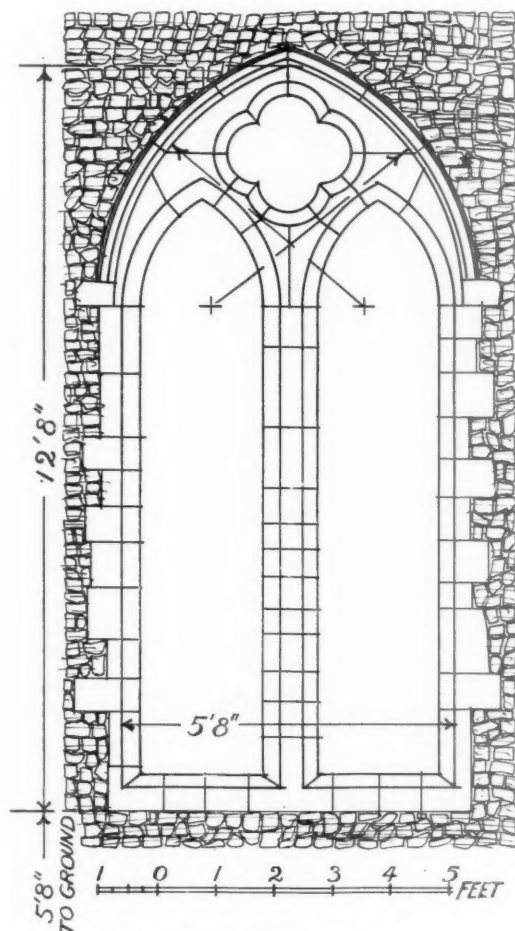
but the interior lacks proportion and is singularly void of dignity. A new rood-screen has recently been added, from designs by Mr. Hastwell Grayson, A.R.I.B.A., M.A., of Liverpool; and this, by providing a central feature, has made the roof less obtrusive. It was carried out by Mr. James Parkinson, of Liverpool, in oak slightly stained. The whole of the modelling and carving to the screen and rood was executed by Mr. E. O. Griffith, also of Liverpool, who was at one time organist in the church. The modelling of St. John is particularly happy. The cost of the joinery and carving amounted to only £420.

THE PRACTICAL EXEMPLAR OF ARCHITECTURE—LVI

THE extraordinary progress made by mediaeval architecture in its early stages seems to be almost inexplicable, and that sudden delicate blossoming from a more than Roman rudeness of the Norman to the succeeding Early English style is the most astonishing of all. It is not the case merely of a change in the type of the arch, nor in added intricacy of stone vaulting, but of something even more fundamental. It is as if the soul of architecture—that spirit which pervades its stones—had changed, had become more aspiring.

The window from Stone Church, Kent, is an excellent example of the Early English style, dating probably from the early part of the thirteenth century (c. 1240). It exhibits the plain wholeness without of the early plate tracery, but within is extremely rich. It is a two-light

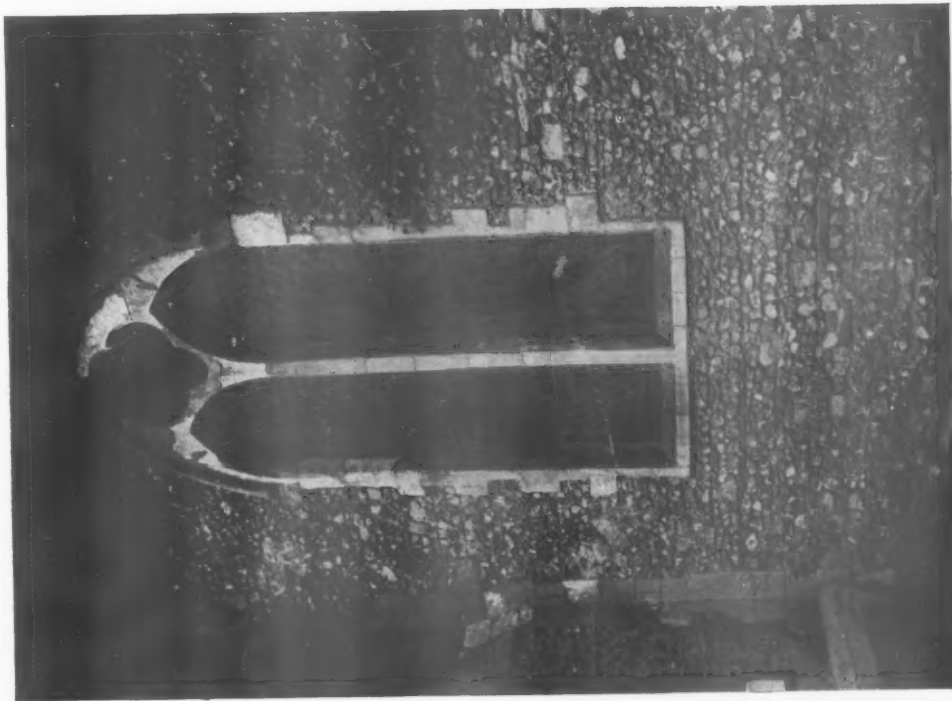
window with trefoil-headed openings surmounted by a quatrefoil. A slender detached column of Purbeck marble supports the springing of the two trefoils; the moulded capital is a restoration by the late G. E. Street. Similar pillars, in pairs, form the jambs on each side, and still retain the splendid foliated capitals of the period. Considerable charm is added to the design by the arrangement of the window in two planes—the simple forms of the exterior being echoed in a richer way by the interior plane. The outer quatrefoil is smaller than the inner one, and does not quite coincide with it, but whether this is merely an error in setting out or a refinement it would be difficult to decide. In the spandrels of the inner plane bosses are carved with great effect; they are cut on detached stones and slipped into sockets. A similar method is adopted for the heads placed at the termination of the hood-mould. Under the string running below the sill inside, traces of early painting were discovered—a kind of flowing pattern in Venetian red.



STONE CHURCH, KENT: EXTERIOR OF WINDOW IN SOUTH AISLE
MEASURED AND DRAWN BY THOMAS P. BENNETT

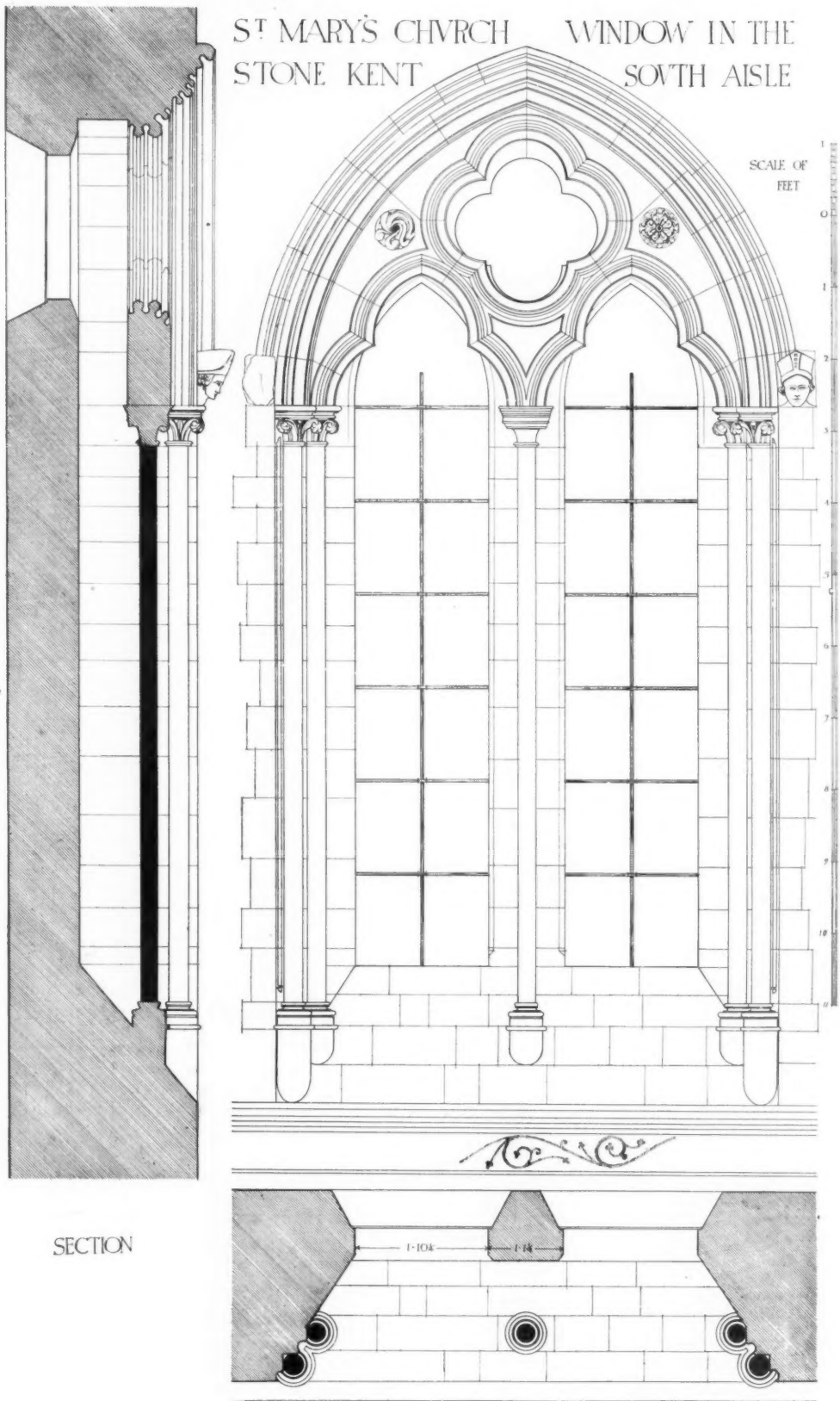


Interior View.



Exterior View.

STONE CHURCH, KENT : WINDOW IN SOUTH AISLE



MEASURED AND DRAWN BY W. BAINBRIDGE REYNOLDS (1875)

THE PRACTICAL EXEMPLAR
OF ARCHITECTURE

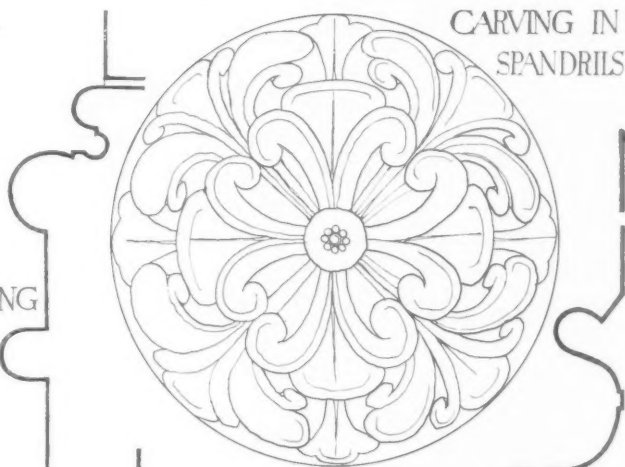


CAPITAL TO
SHAFTS IN
JAMBS

SCALE OF
INCHES

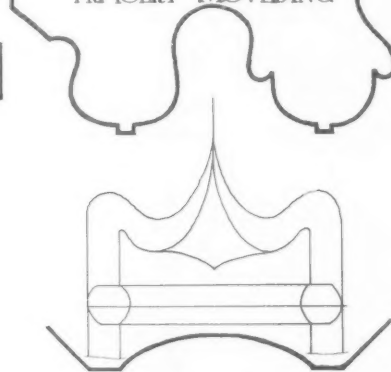
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BASE
MOULDING

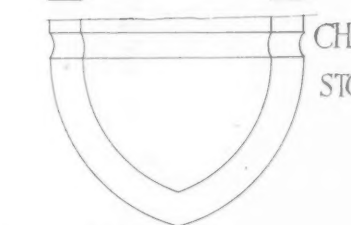
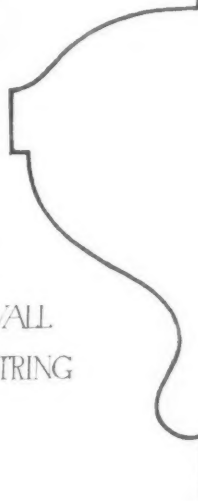


CARVING IN
SPANDRILS

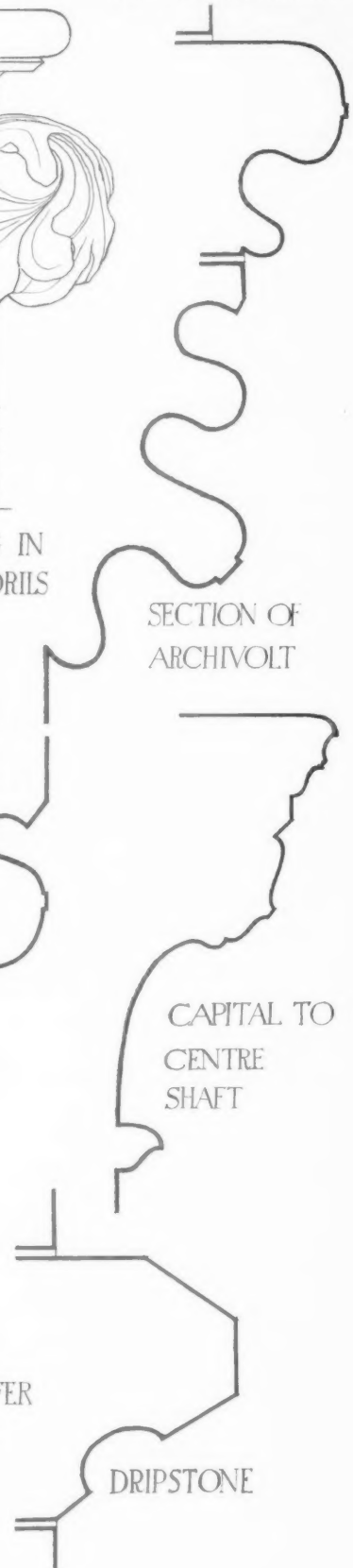
TRACERY MOULDING



WALL
STRING



CHAMFER
STOPS



SECTION OF
ARCHIVOLT

CAPITAL TO
CENTRE
SHAFT

DRIPISTONE

MEASURED AND DRAWN BY THOMAS P. BENNETT

April 1911

THE COMMITTEE FOR THE SURVEY OF THE MEMORIALS OF GREATER LONDON



MONTH or two back I laid before our members certain reasons for not neglecting any examples of the design of the Georgian period, however much apparent repetition there may be in the detail, and however abundant may be the examples of a single type. Specimens of the Early Georgian period, at any rate, can seldom fail to be interesting and instructive, and will always merit careful consideration. Yet there are other periods of building which are not only second in rank to those that can boast some signal success in the art, but show also an indecision and poverty in design which often draws upon them the contempt of the purist. Our latter-day canons of taste are, however, becoming more tolerant, and our appreciation grows more cosmopolitan as the years advance. No longer do we admit the claims of the rival Gothic and Classic schools to possess the only intelligible and interesting styles. Their anathemas upon the hybrid Elizabethan and Jacobean detail leave us cold, and we have long accepted the Early Renaissance as a most important, if not the pre-eminent, phase of English domestic architecture. The region of what is considered indifferent design is thus narrowing itself and threatens to disappear altogether. Yet, if we review the few years in the middle of the sixteenth, seventeenth, and eighteenth centuries, we shall see that each mid-century is the occasion for somewhat relaxed efforts in building, and witnesses a pause or undecided transition between the more vigorous styles. The age of the Tudors saw great enterprises, and the seeds were sown of a new movement that gathered fresh life in the later years of Elizabeth's reign, but languished in the 'fifties. The great output of Jacobean work received a check even before the Civil War; and the time of the Commonwealth is in marked contrast with the activity shown after the Great Fire of London.

These remarks have been suggested by the survey of Highgate which is now being carried on by our Committee. On Highgate Hill is the very valuable example of Commonwealth architecture called Cromwell House. The red brick front plainly foreshadows the severity of the approaching treatment of the Later Renaissance, and yet it has a boldness, and—if you will—a crudity, which links it with the earlier period. The glory of the house—its stair—is even more striking in its blend of the old and the new. Its newels are frankly Jacobean, with the characteristic pedestal-finials on which the Cromwellian types of

soldiers take the place of Francis Bacon's "friar" and the heraldic beasts of Hatfield or Knole. But the balustrade is filled with pierced and flowing ornament—the precursor of the triumphs of Grinling Gibbons after the Restoration. Here we may study the transitional methods to great advantage, and can compare, too, the elaborate doorways with the stone doorcase of St. Helen's Church in Bishopsgate, or with those in the interesting panelling that has survived the destruction of Shrewsbury House, Chelsea.

Behind the unpretentious front of another house in Highgate is to be seen the chimneypiece and door shown in Mr. Fincham's photograph, here reproduced. It is an example of mid eighteenth-century design—the work perhaps of Isaac Ware or of one of his followers. With neither the severity nor grace of the simpler work of Queen Anne, nor with the richness and delicacy of the carving of Gibbons, it has still a certain charm, and shows a reluctance to part with the tradition of an adornment which was soon to be forgotten in the Victorian era. It is not high in achievement, but it follows to a certain extent the good models of a few years before, and its record is valuable in that it retains the atmosphere of those high ideals.

WALTER H. GODFREY.



Photo: H. W. Fincham

CHIMNEYPIECE IN EAGLEFIELD HOUSE,
HIGH STREET, HIGHGATE